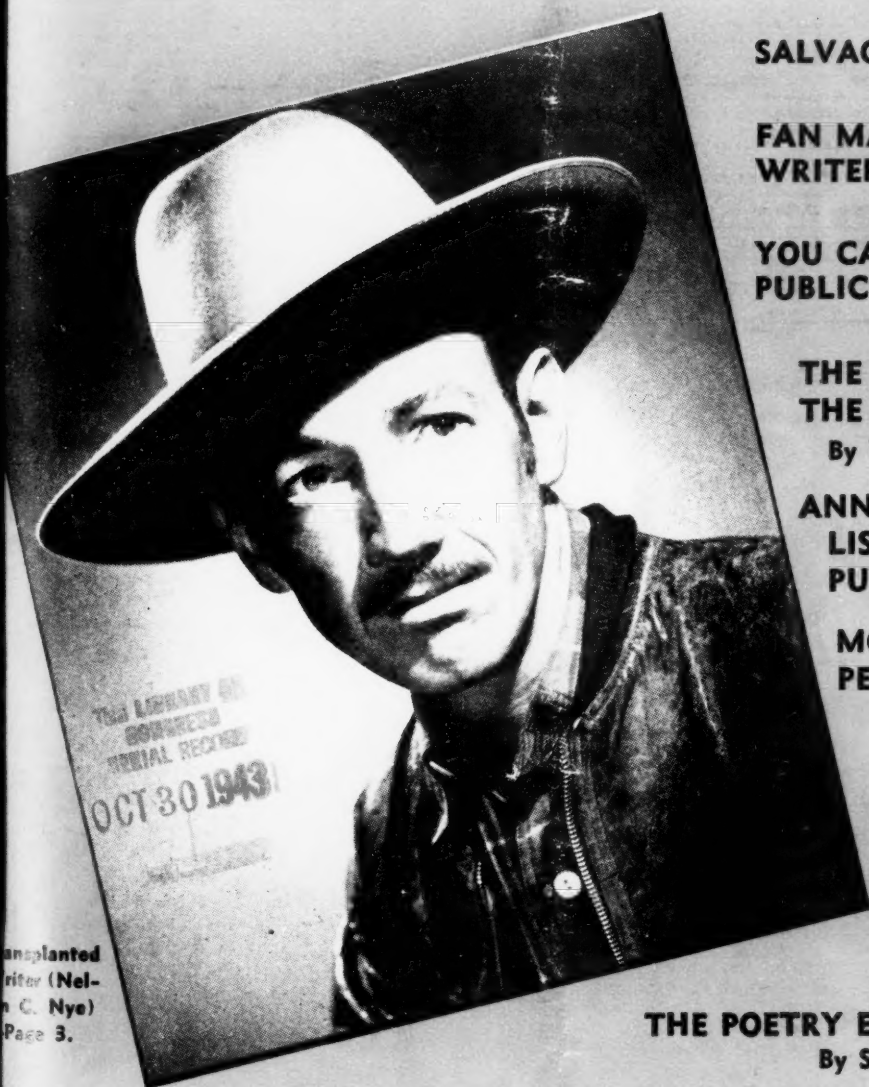


# *The* AUTHOR & JOURNALIST

NOVEMBER, 1943

20 CENTS



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HOW TO WRITE • • • • WHERE TO SELL

# Another Lenniger Contest Winner Hits Saturday Evening Post



C. P. Donnel, Jr.

## Here is a Little Success Story to Challenge YOU:

Two years ago C. P. Donnel, Jr., was a new writer just getting started. His talent and possibilities impressed us and we awarded him second prize in our Beginners' Contest for September, 1941. Since then, we first put him into most of the best pulps and then developed him into a successful contributor to the smoothpaper *Country Gentleman*, *Farm Journal*, *Liberty*, *Collier's* and *Argosy*. But neither he nor we let up even after all these successes. Recently he sent us a ship-building background story which had a good idea but needed polish. Our constructive criticism and revision suggestions helped Donnel to develop the story which we sold to *Saturday Evening Post*.

That's the kind of constant editorial supervision, even after you've become a professional, which insures the maximum return from your writing talent. And that is the kind of leading agency help—backed by our twenty years' experience in selling stories and writers—that you can earn by simply submitting a story or two in this final month of our TENTH ANNUAL BEGINNERS' CONTEST.

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## MOSTLY PERSONAL

By JOHN T. BARTLETT, Co-Publisher



John T. Bartlett

Nelson C. Nye was one of those many writers who dream of travel as a literary method, a way to obtain material, get the feel of new places, capture perspective. Unlike most others, Nye did something about it. He took to the road, and for several years gypsied from the Peace River to below the Rio Grande, writing as he went along.

His letterhead read, "Nelson C. Nye, Manufacturer of Blood and Thunder." He was using that style when in October, 1940, he did an article, "Go West!" for *The Author & Journalist*. The snapshot he sent us, a relic of different days, hardly looked like that of a specialist in bloodshed. It might have been of the pleasant, balding family man who fits shoes in Ryder's Emporium, or a faithful teller at the Valley National.

The publicity department of The Macmillan Co., which is bringing out "Cartridge-Case Law" this fall, asked for a new picture, and Nye visited a Tucson studio. In the photograph on our cover this month, he looks like a Western rancher, doesn't he? He is exactly that. Trailer life was great, but he got his fill of it, and settled down on the Double N ranch. "It's a horse outfit—a small one," he wrote me, launching into enthusiastic talk of Galab, "our stud, still a bit young for use (15 months), a purebred Arab: AHC 2411; sired by Antez..." And so on for 300 words.

All this goes to show that when a writer leaves the old home town, and goes out into the world to observe and write, one can't tell what travel and new places will do to and for him, or where he'll finally take root. I believe it was Elbert Hubbard who said that transplanted men rule the world. Of writers we can say that transplanted men and women do a large share of the world's literature. I believe that a good many aspirants who fail, might succeed if transplanted from California to Colorado, or Maine to Minnesota, or vice versa.



Fiction writers plot their stories in a variety of ways. In A. & J. we return to plotting again and again, because of its fundamental importance. Nelson Nye touched on the subject in a recent letter. I am sure his remarks will interest A. & J. readers.

"I seldom start writing with a plot in mind; my yarn is devised as I go along, through the interplay of character. This system has disadvantages; it usually necessitates considerable re-writing; but it does avoid the 'cast-iron' plot.

"Usually I begin with a group of characters about whom I have already discovered all the facts worth knowing. I try to move them, through character conflict, into an opening situation which will catch and, if followed up, hold the reader's interest. . . .

"Sometimes I start with a title. Quite often I start with merely a notion—some sketchy idea that can stand improving. A novel in point is the one I am working on now. Some time ago I complained to a breeder near Hereford of the tenderness of a palomino's skin (some palominos, of course, have more tender skin than others), and went on to tell what I had done about it. He wrote back, 'The things that can happen to a man's horses are enough to turn a fellow's head gray. But you should worry. You can't lose any money on your horses because you can always sit down and recount your experiences and get more for the book than the horses would ever cost.

"Purple horses! I believe you have something

there, and it might open up an entire new saga of the West if you were to write a story of their origin, habits, behavior, home life, love life, etc. How about it?"

"And so the idea for 'Wild Horse Shorty' was born—one of the very few yarns I found it necessary to plot in advance of the actual writing. I got so many ideas for this one I had to plot it to keep it coherent—from which you will guess it has complications. It does—of the damndest kind; but, mainly, it hopes to be humorous."

Mr. Nye tells me that his "Pistols For Hire," published by Macmillan, has been chosen by the Council for inclusion in the Armed Services editions—first printing 50,000, with more to follow.



Allan K. Echols, whose two-part article, "Salvage," begins in this issue, writes for this column—

"Just after World War I, I had a ship burn out from under me an uncomfortably long distance off the coast of Africa. I got on another ship, and they had a mutiny. I decided then it was healthier to write about exciting things than to live through them.

"The yarns wouldn't sell, so I got a job editing pulps, to see what they bought. If you can't lick 'em, join 'em, as the politicians put it. I went to work for Clayton's, editing Western, detective, adventure, and air stories. Then Clayton folded with the depression, and I was fired. I have been free-lancing since 1929.

"I have some background in the various pulp fields. I was born on a ranch in Texas, I worked at a state prison and have some knowledge personally of criminals. I flew the navy's flying coffins during the first World War, and I held an officer's ticket good for the high seas and all inland waters. I've plowed up a lot of water on the bridge of a tramp steamer.

"When I started in this business, I had to learn the differences between the cattle industry as practiced by cattlemen and as practiced by editors in New York; I finally licked that. I learned how a criminal should be on paper, instead of the way I knew him. I learned how much better a fighter plane flew on eggshell stock than it did in the air. But I learned, and have published over 700 stories and articles since I sold my first yarn in 1921.

"After 20 years of roaming, I am back in Oklahoma, jumping over the gullies on a little farm outside my home town, McAlester. . . ."

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Vol. XXVIII

NOVEMBER, 1943

No. 11

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## LETTERS

### Post-War Theme

A. & J.:

As a forward-looking theme, let me suggest the problem presented by the all-competent women whom our Johnnies marching home again will find.

After the last war, readers suffered with the Returning Hero who had to cope with the business-minded wife. Then came the Career Girl, who was definitely hard on masculine ego. Followed the Depression, with mamma often finding work after papa had failed, leaving him home to mind Susie and peel the potatoes while she went forth and brought in the bacon.

Most of those post World War I girls, however, worked at something outside their husbands' fields.

But consider the post World War II outlook. Taffy-haired Tessie, who stands slightly higher than a man's heart, has been wielding a wrench, or driving a riveting machine, or running a tractor through the fields for upwards of eight hours a day. Before and after that, she's probably been managing a house, coping with a child or two, a Victory Garden, some canning, a little home or volunteer nursing, marketing—further complicated by rationing, etc.

Granted that with the end of the war the industrial situation is going to change. But is mamma going to change?

She's learned that she's good; learned that she can stand up to a man's job and take it, and yet do many other things on the side. Whether she insists on keeping that job or not, her new knowledge, her all-round competence, are going to present obstacles in the way of successful marriage.

To some couples, the obstacles will be insurmountable, but other couples will find some workable solution—probably after a season of trial and error, tears, misunderstandings, and heartaches.

And the writers who can really understand the problems and the emotions involved, and who can bring their heroines and heroes through the travail to some sort of satisfactory ending, are the ones who are going to cash in the golden checks of tomorrow.

It's an earnest problem—as earnest and as perplexing as humanity; and as humorous or as tragic, as intelligent or as stupid, as you care to make it.

NOW is not too early to be giving that problem thought.

KATHLEEN MOW CARR.

1127 E. Speedway,  
Tucson, Ariz.

### Moon Stuff

A. & J.:

Several authors have told me they write better while the moon is coming than when it is waning. Would you ask the profession if others have noticed this? There may be something to it. . . .

ED BODIN.

New York, N. Y.

► Anything to oblige a friend. Personally, when we wish to have our fortune told, we pass up astrologers, who are relatively expensive, and drop a penny in a set of drugstore scales.

### Memory Aid

A. & J.:

I always remember your number—1837—as that was the year Queen Victoria came to the throne!

FRANCIS ARTHUR JONES.

1050 Amsterdam Ave.,  
New York 25, N. Y.

### "Frank, Adult"

The frank, adult tone of A. & J. in recent months can only lead to improved conditions for writers and publishers. . . . Give us more facts, and let other editors, if they feel they must, provide an impossible paradise for wishful mentalities. When you write Hoar again, give him a pat on the back for me. . . .

V. OSTERGAARD.

86 Dell Place,  
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Agnes M. Reeve, Director

Franklin, Ohio



# THE AUTHOR & JOURNALIST

November, 1943

## SALVAGE

### Turning Duds Into Gold

... By ALLAN K. ECHOLS

RIGHT now we are all exploring our attics, digging into old trunks, and covering ourselves with cobwebs and the glory of getting in the scrap. Even a writer's attic will produce a lot of salvage metal, such as old brass keys—and gold. Mostly gold.

Now is the time to get that gold into the scrap. Editors need it badly, and you have it. You will find it stacked away in boxes that once held fresh typewriter paper. It has the appearance of old travel-weary manuscripts, held together by rusting paper clips. It doesn't look like very rich ore, but it will assay a surprisingly high percent pure gold. All it needs is a little refining, and you can do that job. These notes offer some ideas, tricks, if you like, which have transmuted a lot of duds for me.

Most beginners spend the greater part of their early study on the mechanics of plotting, so I will take it that your plots are serviceable. Old, dated plots must, of course, be modernized. Gangsters now operate in the black market, old stock adventure characters are now mixed up with your next door neighbor's boy who is out there in adventure locales fighting a war with him, etc.

These tricks concern *presentation*, the quality in a story which makes it come to life.

The *quality of the presentation* is the factor that sells the story. Plotting is architecture, but *presentation* is the paint and final appearance which makes the bride want to buy the vine-covered cottage. The bride never heard of the tensile strength of floor joists, which was the plot work done by the architect. She bought the emotional effect of the white paint, and red roof, and the green shutters! She bought the *presentation* of the house.

The ultimate reader of a story never heard of plotting technique. He buys the *emotional effect of the presentation* just as the bride did. It is therefore the editor's business to buy that emotional effect to resell at a profit. He sinks or swims on his ability to do this.

The tricks show you what to do and why you do it. They will give your duds some of that quality which all good fiction has, namely, a *visual* picture of life, and one in which there is *continuous movement*. Mark those italicized words, for they hold the secret of a manuscript's life.

Life is manifest in *physical* movement, and it is continually making us conscious of it through our five senses, attacking one or more of them con-

tinuously. The sense of *the sight of movement* is the most important to us now, but it can be greatly strengthened when reinforced by the other senses. So—edit with your eyes, ears, nose and fingertips. Glance at your first page and see how many of your readers' senses you have appealed to.

We are not writing for ourselves, but to convey to the reader, through the medium of words, the visual pictures which *we* conceive. He does not see an actual picture, but he sees words with which he *visualizes* or builds a *corresponding* eye picture in his mind. He cannot endow it with the details we want him to see unless we tell him what they are. These details are the visual "focal points" for his mind's eye to grasp, and they should attack him in one or more of his senses. When we do not give him sufficient *focal points* in the picture, he builds a picture which "does not come to life." It is vague and fuzzy instead of sharp and bright.

"He walked into the dingy kitchen of a tenement apartment."

That picture is fuzzy because it gives the reader only one detail with which to paint his sense impression of the scene. That is the word "dingy." It is a weak mood word which covers all the objects in the room, but doesn't focus the eye on anything in particular.

How then would we improve it? Suppose we attack the reader by focusing his eye on something in the room, and while he's looking at that we'll slip around and rain blows on some more of his senses.

"The *dingy* tenement kitchen *reeked* of *boiling* cabbage, which bubbled in a *chipped-enamel* pot on a *rusty* gas plate. A *sink* full of *dirty* dishes was topped off by an empty *yellow-labeled* gin bottle and a *lone* water goblin."

Now besides establishing the mood of the kitchen with the weak word "dingy," we have forced the reader to smell it by hitting him in the nose with the "reek" (a disagreeable fume or smell) of boiling cabbage. He can hardly dodge that sense appeal. We have then hit him in the eye with a pile of dirty dishes. The focal point for his eye is the yellow label of an empty gin bottle. Bright colors attract the eye and we selected that bright color with malice aforethought to lead his eye to the pile of dishes.

But there is more than meets the eye in this choice of eye appeal. It is the first hint of characterization

of the occupant. The person is a slattern, obviously. But this person is also a solitary drinker. That marks her as a lonely brooding type.

Now no place can be the abode of a person very long without itself showing all kinds of hints of the character of the occupant. Let us take a spindly undernourished potted red geranium and set it on the windowsill of that kitchen, and see what effect we get. The red color cannot escape the eye, and thus it clarifies somewhat the visual picture. It is pitifully undernourished, a cheap thing, but it is a symbol of the occupant's effort to cling to a little beauty.

But this is an incongruity on the part of an old woman who is a slatternly, solitary gin drinker. Fine! Now we begin to suspect that our old Mrs. McGilcuddy is not such a dull and uninteresting character after all. She is taking on interest even before we meet her.

It is a known psychological fact that we receive stronger and clearer impressions when we receive them through several senses than when we receive them through a single one. Someone tells you his telephone number. You forget it. He tells you his number, you write it down, lose the paper, but still remember the number. That is because you got the impression of it through three senses, through the sense of sound, when you heard it, through the sense of sight when you wrote—and through your tactile sense when you wrote it.

When you wrote that opening scene in the reject you are now examining you might have had a picture in your mind which included besides the eye picture, the characteristic smells, and noises. But did you pass these on to the reader to aid him in building his picture? Look right now and see.

If you find that you did not mention possible smells and noises, then take your pencil and between the lines, in suitable places, add an *incongruous*, visual, colored object, a smell, and a noise. If you do not think of one of each which belongs there, then put in an incongruous one which *could* have been there.

It is difficult to find a locale in the world where there are not sounds and smells which are characteristic of the place, and on which your readers' senses will fasten if you mention them. Indoors, they are also pouring in through the windows. It is difficult to find an inhabited room or place where there is

not in sight a visual object hinting of the character of the person occupying it.

Even dust smells, and the dust of a city street smells different from that of a country lane, and the dust in the lane smells still different when a spring rain sprinkles it. Homes of different types have different smells, the debutante has an Elizabeth Ardenish aura, the dimestore girl a hint of Lady Esther. A laborer's kitchen at mealtime smells different from that of the gourmet. These smells are characteristic of the people inhabiting your locale, so give them to your reader to construct his picture with. If you can't find one in your scene, bring it in through the window. Be sure to attack as many of his senses as you can in each picture you draw.

I use the word visualize to mean the picturing of the scene in the mind, including all the sounds, smells, tastes, and feels, as well as the eye picture. But the eye picture is the most important.

It is the nature of the eye to focus on either a *moving* object or a *strong color*, or an *incongruity* in a scene. In your host's living room a black-spotted yellow leopard sleeps peacefully before the fire. Your mind focuses on a feline odor, color, and an incongruity. You have a strong picture of that room. It has come to life!

We must realize that the writer, unlike the painter, does not draw a complete picture and show it to the reader. He visualizes a picture containing certain objects, then tells the reader what they are so the reader can in turn build a picture which, if not exactly similar, contains those particular elements. You, then, *must furnish the reader the elements which are certain to make a clear picture in his mind.*

These elements must be the *natural focal points of the eye*, and *focal points for the other senses*. And the focal points of the eye are *strong or contrasting colors, movement, and incongruities*. Writers didn't make these natural laws. But they are irrevocable, and we can use them easily and to our great advantage, and if we do, we will keep the reader's eye jumping from one focal point to another throughout the story at a lively rate. That is movement. That is life.

I believe that a large percent of the manuscripts which do not come to life contain these scenes in which you did not give the reader these focal points in your picture. And I believe further, that if you will add them to what you have already written, you will bring your scenes to life.

Read your opening scene again. It is the picture of some definite place. But, isn't it true that it reads just as though it were any one of a thousand of such places? It's just another such place, and nobody pays any attention to it. Everything is as one expected. It makes no new visual impression. It isn't your particular scene, it's just any such scene. You've got to make it distinctively yours.

Now deliberately place an incongruity in your scene. An incongruity is something which does not naturally fit into it, something apparently inharmonious or inappropriate to its surroundings.

Exaggerated examples which would illustrate the visual effectiveness of incongruities: A lady who fairly reeks with culture sits at a sidewalk cafe drinking tea out of a saucer. The library of a rich man, with fine etchings and paintings giving the place of honor on the wall to an old faded cabinet photograph of the owner's Irish immigrant family.

Note that these incongruities compel attention to themselves, clarify the visual picture, and strongly characterize the person responsible for them.

Seeing their effectiveness then, it becomes a simple matter for you to create them and edit them into your scenes. They can either be incongruous objects or



"Suppose we settle for 5 cents a word and a date with your secretary?"

incongruous actions. If objects, they can sometimes be of bright color as well. They can also be a part of your story. If the incongruity is striking enough, and is a part of the story, then you have a good element of mystery as long as its presence is unexplained. If in a story, you open with an incongruity, either an object of an action or both, you have one of those "narrative hook" openings which have recently become popular.

You can create these things all day long when you select and juxtapose apparently incongruous objects or actions which only seem incongruous because they at first appear to be illogical, but turn out to be either important or revealing of character.

I recall a story by Lester Dent called, as I remember, "Six White Horses." I don't know how Dent went about creating this famous opening, but however he did it, the mystery value and the startling effect of it lie in its incongruity. In the story, as I recall it, a man dashed into a hospital ward and died in the presence of witnesses after eating a white pigeon—feathers and all! Then another man dies in a park after dining on a white pigeon, feathers and all. When more than one man dies in such an unorthodox manner it gives rise to a great deal of curiosity. People don't pass up such a thing without it making an impression on them they will remember.

Hook openings are not new; some new writers have just discovered them.

Erle Stanley Gardner regularly used a combination of both incongruous action and objects for hook openings in stories he used to write for one of the Munsey books a dozen years ago. If I remember, his detective would take one look at the corpse, then turn to his assistant and say something like this, "Bring me one ratchet-handled screwdriver, a copy of a Greek translation of the hieroglyphics on Cleopatra's Needle in Central Park, and a blond girl who tried to crash Hollywood by submitting to a fate worse than death at the hands of a movie star." And, strangely enough, it took just these three incongruous items to solve the mystery.

Leo Margulies recently bought a story from me which opened with the testimony of a colored maid who stepped into her murdered mistress' apartment just in time to see a big man with yellow buck teeth eating a dead and stuffed monkey. In this case, the incongruity was caused by the witness misinterpreting what she saw. The guy wasn't eating it, he was trying to rip it open with his teeth and get at the jewels.

The incongruity which isn't involved in the story, but is merely used to focus the eye on the scene, should be a mild one, should combine with color, if possible, and should give a character hint. In our revising, we probably can't insert the incongruity involving plot, but we can edit in our character incongruities, colors, and visual movements.

Our problem in this revision is to do it easily and quickly. As for incongruities, then, look about in your scene. Is it orderly? Then misplace something, bring in something or even somebody out of keeping with the surroundings, spill something, dress your character in something striking to the eye, or give him a nervous habit which will attract the attention. But make it *visually* striking, and on the reader's second thought, not as incongruous as it seemed.

I have read a thousand cowtown saloon scenes, and only one of those interiors sticks in my mind. They were all alike, but one of them had a sign written with soap on the mirror of the back bar saying, "Boys, write home to your mother. Whiskey 25c."

You have there a startling incongruity which is a characterization of the bartender.

I have talked to and seen perhaps twenty men executed in the electric chair. Of these I remember only one. He was an itinerant preacher who cut his wife's head off with a butcher knife and burned her body in a campfire. I took him some cigarettes and talked to him the day he was to die. He reprimanded me for using the word "damn" in my conversation. I remember his face after these twenty years. The incongruity between his character and his talk fixed the visual picture of him in my mind forever.

(Mr. Echols will conclude his discussion in the December *Author & Journalist*.)

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*The Bostonian*, Park Square Bldg., Boston, Mass., Edward E. Leader, publisher and managing editor, is seeking, at once, brief fiction and non-fiction articles which will appeal to intelligent, sophisticated readers. No taboos within the limits of good taste. Word limits are 100 to 1000 words. Payment is made within month of acceptance at 1 cent a word.

Ona Hardy Evers, managing director, Pacific Theatre, Inc., writes, "Pacific Theatre, a San Francisco cooperative repertory company, is looking for new play scripts of freshness and originality. If any of your readers might be interested, we would be glad to send them details of arrangements and needs. Generally speaking, our audience is discriminating but not arty. We're looking particularly for some good comedies with color and movement—the kind that give you a lift for days after. . . . A clever musical would be popular with our audience if it had a new unusual touch." Address is Studio H, The Claremont Hotel, Berkeley 5, Calif.

*The Seng Book*, 1450 N. Dayton St., Chicago 22, has been discontinued for the duration. Garth Bentley, editor, is on leave of absence, and is now in the quartermaster service in the army.

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#### "THE WRITER AND HIS COMMUNITY"

As a writer, do you find community life something of a problem? Many writers do. In the December *Author & Journalist*, the winning entry in the contest, "The Writer and His Community," will be published.

#### THE POETRY EDITOR MUSES

By STANTON A. COBLENTZ

"The routine manuscripts—a tall white pile—  
Yet Keatsian music may lie buried there!"—  
So he reflects; then, with a doleful smile,  
He reads pale platitudes, of "Helen fair,"  
Of "ruby lips," and "Celia's golden hair";  
But, hopeful still, he plods from sheet to sheet,  
That tell of "stars like gems" and "treasures  
rare,"  
Often with knock-kneed stride or brassy beat.  
Yet now and then, amid the paste and gilt,  
Bright as a sword-glint, flames a luminous  
blade  
Of song, or sonnet statuesquely built;  
And suddenly all the verses seem arrayed  
In splendor; and he turns to those unread,  
A glad explorer, with new lands ahead.

# FAN MAGAZINE WRITER

. . . By ELEANOR HARRIS



Eleanor Harris

BEING a fan magazine writer is like being a war correspondent—you have to be where the war is.

Which means that you have to be in Hollywood. (Unless you'd like to kill off one of the five living fan magazine writers in New York City and fill his shoes . . . which might be pretty thin-soled, since they're constantly meeting all the Super-Chiefs from Hollywood.)

Once in Hollywood, you find yourself in a small and select group of specialists—about thirty of them. Around ten of them write the bulk of the 150 stories appearing every month; and another eight write sporadically—these being the columnists like Sidney Skolsky and Hedda Hopper. A fan magazine writer can make as much as \$1000 a month—but few do, and they have to bring at least ten stories a month smoking from their typewriters.

Key to the studios is a Hayes card, issued by the Association of Motion Picture Producers, Inc. The fan magazine writer must have one. But here is the dilemma: you can't get a Hayes card unless you've had six articles published in fan magazines—and without the Hayes card, you can't get into a studio to get the material for the articles.

Most fan magazine writers started by writing for another medium, and then fell or wriggled into fan magazine writing through friendly personal contacts they had made elsewhere. Some of them originally wrote syndicated newspaper columns on studio fashions or gossip (which in itself earned them a Hayes card); others wrote for adventure or love pulps, winding up on fan magazines through meeting editors in the course of their work, who guaranteed them orders and thus procured them temporary Hayes cards. Permanent ones came later.

I am the isolated case, I believe, of an ex-scenario writer who found herself in New York City suing a studio—which seemed to portend a Hate Harris Year out Hollywood way. So I cast about for some means of eating regularly, and met through a friend a motion picture editor, Llewellyn Miller, who instantly ordered a story on Carole Lombard and Clark Gable. I'd attended enough Hollywood parties to know a lot about them—so I put it all down in my New York hotel room, and found myself at once a fan magazine writer.

Llewellyn kindly mentioned me to other editors, and in no time I was buried in orders to interview the visiting firemen from Hollywood. I saw Fred Astaire at Twenty-One for lunch, Joan Bennett for tea at the St. Regis, Lee Bowman at the Pierre over breakfast, and Lucille Ball and Desi Arnez in the midst of their honeymoon. When I came back to Hollywood I was established as a fan magazine writer, and easily fell into the pattern of interviewing.

And there is a pattern. First of all, you get an order for an article—you never interview aimlessly. Either you suggested the article via letter to the editor, and then he okayed you to go ahead on it, or else the idea was born in his brain and he wrote you about it. We'll say the order is to interview Lana Turner on her new baby, for *Photoplay Magazine*. (I have just finished this for *Photoplay*.)

Once you have the order, you call the magazine-contact representative of the studio publicity department—in this case, Dorothy Blanchard of Metro-Goldwyn-Mayer. You tell her what you want, and she sets up a luncheon-interview for an appointed day, usually at the studio commissary. That day you appear at the publicity department, Dorothy Blanchard introduces you to Lana Turner, and the three of you repair to the lunch table. Throughout lunch you bombard La Turner with questions (hundreds of them, and all kinds), scribbling notes madly the while. This means that you don't eat anything difficult, like salad. You toss down scrambled eggs and coffee between questions . . . and an hour later you have your interview completed, a mimeographed studio biography on Lana Turner in your hand, and you're all set to write your article.

Generally the articles run from 2000 to 3000 words. And they must have an angle—you can't just jog through a star's biography or current daily life. For instance, in telling the life story of the dancing star Gene Kelly, I took the title, "Young Man With a Hunch," and angled the story to his superstitious hunches—which he certainly had, and by which he made many of his decisions. Once you've picked your angle, you state it in the first paragraph, pound it home all the way through the article, and give it a final jab in the last paragraph.

But before telling any story, you first decide how to tell it—and there are many ways. You can tell the story of a star's romance or life in the third person; or you can tell it in the form of a letter written by the star to some one (apparently); or in diary form—again apparently written by the star. Or you can tell it as an interview, with dozens of quotes from the star studding the article. (I consider this the dullerest form of story-telling—it keeps distracting the reader's attention from straight text to quotes and back again.) Also, you can tell the story in any one of several moods of your own—gaily, or earnestly, or humorously, or sensationally. But whichever mood you pick, you should hold it from beginning to end of the article so that it will not change form from time to time, again distracting and distressing the reader.

Once the story is written, you send it back to the studio for an okay by the star or the publicity department or both; then you make any changes necessary and mail it East to your editor. When it appears in print, any time from two to four months later, your name will be on it—unless you wrote it under the star's byline. In that case, the star's name is generally on it alone. Also, if you have two stories in the same issue, the editor will leave your name on one of them, and give you a fictitious name on the other—any old name he happens to pull out of his hat.

There are fifteen motion picture magazines. Their circulation is gigantic, and it is impossible to quote you rates paid, because that so often varies with each writer. But, roughly, most magazines pay from \$50



to \$150 an article. Six magazines pay the highest: *Modern Screen*, *Photoplay-Movie Mirror*, *Motion Picture-Hollywood*, *Stardom*, *Movie-Radio Guide*, and *Movieland*. You can usually count on \$100 up from any of these—with *Modern Screen* reportedly paying as high as \$600 for a two-part story. Every movie magazine pays on acceptance except for the three Hunter magazines, which pay on publication. Here is the list of magazines:

*Photoplay-Movie Mirror Magazine* (Macfadden), 205 E. 42nd St., New York 17. Helen Gilmore, Ed.  
*Motion Picture-Hollywood Magazine* (Fawcett), 1501 Broadway, New York 18. Joan Curt S., Ed.  
*Movie Story Magazine* (Fawcett), 1501 Broadway, New York 18. Dorothy Hosking, Ed.  
*Movie Life Magazine* (Ideal), 295 Madison Ave., New York 17. Llewellyn Miller, Ed.  
*Movies Magazine* (Ideal) 295 Madison Ave., New York 17. Frances Kish, Ed.  
*Movie Stars Parade Magazine* (Ideal), 295 Madison Ave., New York 17. Van Murphy, Ed.  
*Modern Screen Magazine* (Dell), 149 Madison Ave., New York. Albert P. Delacorte, Ed.  
*Screen Romances* (Dell), 149 Madison Ave., New York. Evelyn Van Horn, Ed.  
*Screen Guide Magazine* (Triangle), 551 Fifth Ave., New York. Dorothy McEroy, Ed.  
*Stardom Magazine* (Triangle), 551 Fifth Ave., New York. Janet Graves, Ed.  
*Movie-Radio Guide Magazine* (Triangle), 551 Fifth Ave., New York. Ruth Bizzell, Ed.  
*Movieland Magazine*, 9126 Sunset Blvd., Los Angeles. Ruth Waterbury, Ed.  
*Screenland Magazine* (Hunter), 205 E. 42nd St., New York 17. Delight Evans, Ed.

*Silver Screen Magazine* (Hunter), 205 E. 42nd St., New York 17. Lester C. Grady, Ed.  
*Movie Show Magazine* (Hunter), 205 E. 42nd St., New York 17. Lester C. Grady, Ed.

Fan magazines have very much the same social history as dentists—just as surgeons used to look down on dentists, so the "slick" magazines looked down their noses at the "fans"—but now the caste system is slowly leveling off. As one editor put it, "The day of slush is on the wane." It certainly seems to be, when you can pick up *Motion Picture-Hollywood* and see in it an article by Congressman Will Rogers, Jr.; and when *Photoplay-Movie Mirror* runs articles by Ambassador Joseph Davies, Louis Bromfield, James Hilton, and Adela Rogers St. John. Many of these names stand for dignity and superb writing—and fan magazine editors are definitely trying to keep up the style and subject matter of their magazines in keeping with their responsibilities to an enormous reading public.

This up-hill trend is bound to continue. The day of slush is on the wane. Meanwhile, there is room for more writers in this most specialized field—and let us hope you can cut the strangling red tape enough to get into it if you want to. Because it's a pleasant way of working, with your time your own and your purse jingling!

## III YOU CAN DO PUBLICITY

. . . By CHARLES CARSON

YOU don't need literary genius to do publicity, but you do need a generous sprinkling of horse sense. If you can write newspaper copy and feature articles, have a nose for news angles and a faculty for making friends with the "right people," you can readily build up a paying clientele in your own community.

I had never done publicity until a few months ago, when a lady approached me at one of the fancier local clubs and asked me point-blank if I did that type of work. Recognizing her as a potential client, I answered frankly that I was not a professional publicist, though I had done any amount of free publicity in magazine articles.

She became my first client. Since then I have developed a profitable sideline, which is fascinating as well as remunerative.

First of all, you must be able to distinguish between *publicity* and *notoriety*. If Sally Glunks divorces Cicero Glunks because he used her last lump of sugar for his own coffee, and Sally's photo appears in a tabloid sheet with her shapely gams exposed to the world at large, that is notoriety. It doesn't further Sally's career. It only succeeds in making her look ridiculous.

Publicity should always be constructive. *It should lead to something.* A dignified picture of Sally on the club page, announcing that she is appearing in a recital at the Ebell Club—not omitting the fact that she has entertained royalty on two continents—is worth more than a front page of baloney.

The ballyhoo press agent of the roaring '20's went out with cuff links and mah-jong. Infrequently, such characters do show up around city desks, but editors loathe them.

The modern publicist knows how to cultivate an editor's good will. He anticipates the editor's wishes and strives always to provide a good story. He knows that publicity will be placed when it is news, that the editor shies clear of anything that smacks

of advertising. A city editor can smell a fake publicity stunt a block away, and the odor is never a pleasing one.

But let's get back to Sally Glunks. No one knows very much about her, and it is your business to make her *somebody*. You can't run to your city editor every day with a press release, but you have other media that help.

Almost every radio station has at least one program that features interviews with interesting people. I do not say *famous* people; I say *interesting* people. Everyone has a unique angle somewhere that will provide fan material. If you're a good press agent, you will find that angle. Once you've found it, you can do a great deal of padding around the one idea.

Usually it is better to approach the person conducting the program rather than go to the sponsor or the station manager, because the conductor has the feature thrown into his lap *carte blanche*. If you don't know the program conductor, write him a letter. Don't say, "I'm trying to put this young lady across because she's a fine kid and deserves a break." Play her up as good program material. However, don't try to conceal the fact that you're publicizing her. I have always laid my cards on the table before editors, program managers and what-have-you, and they have admired my honesty. Remember, they're trying to get ahead, too, and they understand.

If you belong to a club or know the president of one, arrange to have Sally lecture before the group. If she can't speak in public, don't punish the long-suffering members. Just call her an "honored guest." That is an all-inclusive term which can mean anything or nothing, and she won't have to say a word. Of course, you will get her picture in the hands of a newspaper's club editor about ten days before the meeting. A short item will accompany the photo—and make the picture as attractive as possible.

At the club she is given a grand build-up. She rises, smiles and takes a gracious bow, and that is that. Newspaper readers have seen her photo, club members have seen her smile, and she hasn't given herself away by saying anything.

While the press and radio are the chief media for publicity, the miscellaneous angles are without number. I shall name a few of them.

My picture and those of several clients have appeared in Ripley's "Believe It Or Not" and John Hix's "Strange As Is Seems." This is publicity you cannot buy.

I wrote several types of articles about one client, who was an interpreter of Southern songs. One appeared in a musical magazine, with her photo on the cover. Another was published in a magazine featuring folklore of the South. A third saw print in a hobby magazine, for she had begun the whole business as a hobby. You see, a magazine writer has an advantage over the ordinary press agent, and often he is paid both by the editor and the client.

Of course, there is always the "local girl makes good" type of thing. One of my California clients came originally from St. Louis, and the newspapers in Missouri were interested in what she was doing in Hollywood. I gave the papers in that state individual stories with photographs, and they ate it up. So did the readers. This client hadn't really set the woods on fire in the Golden State, but her story had *human interest*.

If you can write articles, study the magazines. Think of your local clubs. Consider newspapers in other states. Listen to local radio stations and see what you have there. Get acquainted with the columnists on your local newspapers. If you don't know them, shoot some stuff to them anyway, of the

type they use. Make it a point to meet the papers' club editors, the political editors and those of other departments.

If you live in a small community where the paper is a one-man affair, know the editor. Don't merely go to him when you want a client publicized, but cultivate his friendship by giving him news tips whenever you have them. He is just a fellow human like yourself, trying to get along, and he remembers anything you do to help improve his newspaper. In the meanwhile, be on the lookout for original ideas and unusual channels for publicizing them.

A single publicity break will not put a client over. Do not expect too much from a day's splurge. Rather plan a constructive publicity program, hitting the public from many angles. If a radio listener happens to hear Sally interviewed, he may be mildly impressed. But if he sees her name on the society page of his morning paper five days later and learns before the week closes that she is to be a guest at his club, he begins to suspect that Sally really is *somebody*. When you succeed in making the public believe that, Sally is getting somewhere—and so are you!

Before long, there will be a fresh crop of aspiring politicians trying to wangle their way onto the public payroll. Find out who these people are and have a talk with them. Most of them already know the value of publicity. Show them you're the guy that can deliver it. A political campaign is relatively short. You must sell the public on a candidate in a few weeks. You will handle the press releases, create the publicity and possibly write the candidate's speeches. You must also know the papers that follow his line of argument, so that you will meet with a minimum of editorial resistance.

I am often asked about charges. There is only one basis to follow. Charge the client, not according to the amount of stuff you place, but by a monthly rate. Decide what you expect to do for him (or her), whether it will be for a specified period or indefinitely. Consider the channels you have at hand. Then charge what you think your time and effort will be worth, having a complete understanding at the outset.

Some of the top-notch publicity men in Hollywood won't "talk turkey" at less than \$100 a week, but if you're following the business as a sideline you must be prepared to consider anything from \$50 a month upward.

Consider all professional and business people in your town as possible clients; the singers, actors, authors, business men, politicians, and even the ministers. Don't overlook anyone that wants publicity—and who doesn't?

Publicity pays well, if you can get the job. And you can!

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## Old-Time Punchers

A. & J.:

I was interested in what Mr. Bartlett had to say about Clarence Mulford in the September issue. I have in my files a letter from him of some years ago. In it, he mentioned that he had never read a Western—for fear he might unconsciously plagiarize. To my mind his Hoppy, Red, and Johnny have always remained the best characterizations of the real old-time punchers.

Years ago when I rode in N. M. with the TXV outfit and Flying A's, it was my privilege to meet some of these real, honest-to-goodness cowboys. I recollect two well over 60 with whom I had a long association at Cow Springs. And the first round-up I was ever on was with the Diamond A's, when 10,000 head were in the process of being gathered. Jim Smith was wagon-boss and offered me a bronc. Of course, it was up to me. I expected, even though I had ridden much ever since I was a kid, to be piled. Instead he gave me the best cowpony I was ever on. . . .

LEON V. ALMIRALL.

4301 E. Batavia Pl., Denver, Colo.

## The Old Editor

### NAMES DO COUNT

THE other day a book editor showed me a letter from a somewhat peeved writer whose well-written book manuscript had been rejected. The writer complained, "If Faith Baldwin's name had been on my novel, you would have bought it."

The editor smiled. "I think I would have," he admitted. "And why not? If this new writer had a following such as Faith has, I'd have bought it, too. After all, you can't blame an editor for thinking in terms of sales—that's how he holds his job and wins promotions. You wouldn't expect a motion picture director to star an unknown actress in a major part. She must climb to recognition by exceptional performance in minor roles.

"We know that, until a writer is a big name, his book much be strong enough to sell on merit alone. This manuscript I rejected isn't strong enough of itself to win big sales. But with Faith Baldwin's name on it, advance orders would count high in the thousands. Then again, it is a kind of book, a light romance, which right now carries too much risk to consider unless there is a box-office name to go with it.

"We do not cater to the circulating libraries. Probably this writer will sell her manuscript to a circulating house, and will write me and stick out her tongue. When her book sells less than 500 copies, she will be humble again. In time, if she does a more powerful book, we might publish it, and deliver for her a 10,000 or better sale.

"Writers should understand that book editors try to be business men—because they have to."

# THE STUDENT WRITER

CONDUCTED BY WILLARD E. HAWKINS

## LVII—THE WORLD OF THE LOVE PULPS

TO round out our study of the pulp love story a few incidental phases remain to be covered.

It must be remembered that the love pulp belongs wholly in the category of escape fiction. It seeks to create an aura of illusion—to lift the reader into a make-believe world of romance, where all that matters is the beating of two hearts as one. Persons whose lives are interesting and glamorous in themselves probably do not read this type of fiction. It is safe to say that the editors have in mind an audience composed of girls and women whose lives are humdrum and restricted to the last degree.

There are two possible methods of lifting such readers into the blissful world of romance. One is to depict glamorous girls in glamorous settings. The other is to picture glamorous experiences descending upon ordinary girls in ordinary surroundings. One method carries the reader vicariously into a life she would like to experience; the other method brings the life down to her.

This has a bearing upon all details of the love pulp. In addition to explaining the formula which has been reviewed in recent installments of this series, it may be expected to dictate such details as types of characters, their occupations, their dress, their motives, and the degree of realism in the plots. Suppose we take a look at some of these factors:

Is there a typical hero—a typical heroine?

Reviewing our examples, we may find no hard-and-fast rules, but the characterizations are fairly conventional. The man is either the masterful-dominant or bashful-chivalrous type. Generally speaking, more wordage is employed in describing him than in describing the heroine, presumably because of the pre-vaillingly feminine audience to which the stories are directed. He must be the dream-man of the reader's life—the man with whom she can imagine herself thrillingly in love. Typical descriptive phrases and passages:

The swank tailoring of his London overcoat, his crisp, sandy hair . . . an average tall, sandy-haired Englishman with a lean, dead-pan face. Except for those exciting hazel eyes . . . those brilliant unreadable eyes.

The deepest blue eyes she had ever seen . . .

He was tall and heavy without a suggestion of being fat. Hard muscle on large bones . . . His blue eyes made a strange contrast with the black hair that poked from under his pushed back hat.

He was tall and blond, with blue eyes that appeared to be vaguely pleased with the world and all its people . . . his long legs . . . his blue eyes . . . he had such steady blue eyes.

He was tall and lean, with the indolent grace of an athlete. His calm gaze was upon her, half defiant, half mocking . . . an ungovernable lock of curly hair . . . boyish gesture . . . so disturbingly handsome and at the same time so brutally rude . . . Jeffrey's handsome dark face . . . his deep husky voice . . . the ardent curve of his cynical mouth, the dark eyes smoldering with suppressed emotion.

A tall young man with bright bronze hair and

hazel eyes that changed from brown to green to gold.

Light hair and warm brown eyes and that eager aliveness in the clean-cut face . . . There were lights in his eyes and she caught the flash of white, even teeth . . . his smile was like a blaze of sunshine.

He was a long, lanky Gary Cooperish sort of man, with quite a lot of red in his hair, and a mischievous knowing twinkle in his grey eyes.

. . . tall, rangy looking, very blond, very tanned, very blue eyed; his cap set at an audacious angle above his bright blue eyes; his lean, tanned face looking as though it would like very much to laugh a lot . . . The lean, tanned face . . . he came to meet her, looking so tall and so splendid in his dress uniform.

He was thin-faced and lean, with curling light brown hair and bright blue eyes . . . little more than a boy . . . with a high forehead, a thin, high-bridged nose, a wide, humorous mouth. His clothes were rough; a tan shirt . . . an old pair of tweed trousers, heavy workman's shoes, skuffed and muddy . . . his wide shoulders, slim waist and beautifully muscled chest.

Not a great deal of variety here. "He was tall and heavy," "he was tall and blond," "he was tall and lean," "a tall young man," "he was long and lanky," "tall, rangy looking," "tall, sandy haired." Evidently the love-pulp readers are partial to lean six-footers. Note also the emphasis upon eyes.

There is emphasis, too, upon the heroine's eyes, with a tendency toward the more bizarre shadings. Her clothing often comes in for more description than her features. To quote:

A tiny cape of soft red wool that made her lovely wide shoulders seem even more striking and her hips as streamlined as a fashionable sketch . . . the flame-red dress and her naked satin shoulders,

. . . her sea-green eyes.

Gently the breeze caressed the silken tendrils that clung to her exquisitely shaped head. Wide green eyes, like translucent pools, heavily fringed with black lashes . . . A breath of perfume stirred about her as she moved. Her eyes, long and peculiarly green, fringed with long black lashes, lent a mysterious beauty to her flawless features . . . Slim and beautiful in the deep black velvet that molded itself to the soft curves of her body, falling in a cloud of folds to her slim ankles . . . the soft slenderness of her throat.

A girl in a dark blue suit with a fluffy white blouse. Serene, lovely looking, with a proudly held chin and soft auburn hair that hung in charming nonchalance almost to her shoulders.

Her dark eyes grave and adoring . . . her soft rather husky voice . . . her small face framed in soft dark hair.

Her thin shoulders . . . her feather-bobbed brown hair . . . her sultry-eyed reflection . . . She knew she was not bad looking but she was scarcely beautiful, nor even pretty . . . her own slender body.

The willowy blonde girl . . . her gold-flecked hazel gaze . . . her soft young mouth . . . she looked softly pretty in the small daisy print that gave an ethereal quality to her blondness.

She was burningly aware of her rolled-up dungarees, her loose shirt with the rip in the back, and her tangled mop of flying hair . . . cinnamon-brown curls . . . her small hands and slender arms . . . A snugly fitting ivory crepe dress, with a halter neck, set off her tan to advantage . . . a

nonchalant coiffure . . . "You're really quite beautiful in that outfit." . . . Alexa's willowy body.

Fran's grey-brown eyes . . . her neat, honey-brown curls . . . her long, silky lashes.

Allison Morgan . . . stylist for one of the biggest department stores in town. Her dark brown hair was done in a smart, upswept hair-do, showing her small, perfect ears and the firm, somewhat arrogant, but altogether lovely line of her jaw. She was beautiful. Her very modern, completely green and white room was beautiful. Everything about her made a picture for other women to yearn over and envy . . . She looked smart and sophisticated and yet wholly feminine.

She patted the already neat dark brown curls, fluffed her white collar . . . a tall, slim, purple sheathed girl.

. . . her eyes, amazingly the color of wood violets between sooty lashes.

She was about knee high to a hummingbird. She had big dark eyes, about three sizes too large for her face, and several freckles across the bridge of her uptilted nose. Her hair was blue-black and cut in a straight bang across her forehead . . . her dress was wearing thin at the elbows. There was a careful darn in her right stocking and her hand bag was limp with years of service . . . little and shabby amidst the huge splendor and luxury . . .

. . . her golden-brown eyes . . . her lovely oval face . . . her evening frock—an amber chiffon, with a silly little sequinned jacket—was very becoming to her shining bronze-gold hair and her clear skin.

. . . her extraordinary long sweep of mahogany-colored hair . . . her slim, voluptuous dancer's body and her full, sulky red mouth . . . Her eyes were green. But you couldn't tell their color because they were too narrow, too slanting, and too well protected on all sides by lush eyelashes. And there was certainly something dark and burning about her which made you think of banked fires. Men couldn't keep their eyes away from her.

. . . a slim girl in a flowing chiffon evening gown . . . silver-blond hair curled around a lovely face . . . She had violet eyes, wide apart, heavily fringed.

She brushed out her red-gold hair and put on a gay print dress.

It is evident that heroines for the love pulps come in widely differing patterns, ranging from simple working girls to glamorous, sophisticated daughters of wealth. Their dress varies from dungarees to chiffrons; from simple print frocks to revealing, slinky gowns; from shabbiness to smartness. That is to say, there is no apparent rule as to the heroine's station in life.

We may, however, discover the semblance of a rule despite her multiplicity of guises. She represents the reader in two phases—one, what she would like to be; the other, what she feels herself to be. It is pleasant to dream of being an alluring, beautiful, exotically dressed creature in an expensive setting; it is also pleasant to dream of meeting a fairy prince sort of man who discerns the beauty hidden beneath a commonplace exterior.

In personal attributes, the heroines range from ethereally beautiful to—well, perhaps never plain, but at least "scarcely beautiful." Again the distinction between what one longs to be and hard reality. But it will be observed that even these non-glamorous heroines have something which appeals to men—"a slender body, sultry eyes" . . . "a hint of smoldering fires."

The glamorous types, however, predominate. There are more heiresses than working girls, more dancers than waitresses, more secretaries, artists, stylists, executives than clerks. After all, if we are escaping into a world of illusion, why not go the whole way?

An attribute sometimes encountered in the heroine—doubtless intended to bring her into closer kinship with readers who share vicariously in her experience—is a longing, even a starvation, for love and romance. We have, for example:

But Joel's arm never crept about her, his lips had never sought hers. And Gay, hungry for romance, had wondered if he were human . . .

She needed someone to talk to, to laugh and be gay with and, although she wouldn't admit it, to love a little . . . No one could have known just how much alone she was . . .

To secure the romantic atmosphere, love-pulp writers not only strive to make their characters glamorous, but—whenever opportunity offers—to place them in settings of moonlight and roses. The following, from No. 19, *Today is Ours*, is a good example:

Moving slowly side by side, they came to the arbor. Rose blossoms wafted their fragrance into the night, the sweetness seeming to hover about them like a mist. The moonlight, filtering through the vines, cast a mystic light upon them. From the house, strains of music floated out to them on the night breeze. They halted, facing each other. Anne's eyes, darkened by emotion, met his appealing look. Her white face, by the light of the moon, was ethereal looking. Tears glistened on her long lashes.

Again, from No. 1, *Portrait of a Lady*.

A bird stirred nearby in the bushes and perhaps because the moon was so bright, it burst into a warble of song . . . And his arms about her there in the moonlight were swift, hard and urgent . . . And then, once more, Clover was in Spence's arms with even the fabulous moonlight and the perfume of the night blotted out by the magic of his words.

Thus far we have treated of positive means employed to whisk the reader into a world of illusion. The discussion would not be complete without mention of some strange attributes of this illusory world which are accepted perhaps unintentionally. They will be discussed in next month's installment.

#### PRACTICE SUGGESTIONS

1. Find examples of your own, in the love pulps, of the hero's description, the heroine's. Analyze them from the point of view of their effect upon the reader—their glamour or lack of it, and the appeal to a romance-starved young woman.
2. Do you find more examples of the Cinderella theme—the poor girl wooed by a Prince Charming—or of glamorous girls in glamorous settings or occupations?
4. Locate passages designed to create the romantic atmosphere.

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## THE AUTHOR AND JOURNALIST'S ANNUAL HANDY MARKET LIST OF

## BOOK PUBLISHERS

NOVEMBER, 1943

This directory of American book publishers is brought up to date and published annually. Information includes name of firm, address, the approximate number of titles issued per year, types of books published, preferred length limits, methods of remuneration, and the name of editor or officer in charge of buying manuscripts. Publishers who have furnished incomplete information in all probability do not ordinarily consider submitted material. "Vanity publishers"—that is, concerns that publish at author's expense, without regard to merit of material—have been excluded in all cases where the facts are known to us. It is suggested that readers preserve this issue, and make corrections, as changes in the publishing field are noted in the Literary Market Tips department from month to month, until the next directory is published a year hence.

- Abingdon-Cokesbury Press**, 150 5th Ave., New York and 810 Broadway, Nashville, Tenn. (50 titles yearly.) Religious, ethical, church school books; religious education texts; history, hymnody, philosophy. Juvenile fiction and non-fiction; leisure-time activity books for adults and young people. Preferred length, 40-75,000. Royalties. Nolan B. Harmon, Jr.
- Allyn and Bacon**, 50 Beacon St., Boston. (35 titles yearly.) Textbooks. Royalties. Paul V. Bacon, editor-in-chief. Invites Mss.
- American Academy of Political and Social Science (The)**, 3457 Walnut St., Philadelphia 4. Works on political and social science. Does not invite submissions.
- American Association for Adult Education**, 525 W. 120th St., New York. Adult education, non-fiction. Does not invite submissions.
- American Baptist Publication Society (The)**, 1701-3 Chestnut St., Philadelphia. (See The Judson Press.)
- American Book Company**, 88 Lexington Ave., New York. (App. 75 titles yearly.) School and college textbooks. Royalties. W. W. Livengood.
- American Library Association**, 520 N. Michigan Ave., Chicago. (20 to 30 titles yearly.) Bibliographies, indexes, books on all aspects and types of library service. Does not invite general submissions. Royalties. E. O. Fontaine.
- American Photographic Publishing Co.**, 353 Newbury St., Boston. (5-10 titles yearly.) Technical and educational books on photography, photo engraving, collecting, hobbies, arts and crafts. Preliminary correspondence necessary. Outright purchase, or royalties. Frank R. Fraprie.
- American Technical Society**, Drexel Ave. and 58th St., Chicago. (Approx. 50 titles yearly.) Technical books, all kinds; vocational textbooks. Royalties or outright purchase. J. Ralph Dalzell. Invites Mss.
- American Tract Society**, 21 W. 46th St., New York. (12 titles yearly.) Religious books, translations, reprints (50,000-60,000); tracts, 1000-1500 words. 10% royalties, author's expense. M. J. Brauer, Rev. Wm. H. Matthews. Invites Mss.
- Anderson (The W. H.) Co.**, 524 Main St., Cincinnati, Ohio. (12 titles yearly.) Law books. Royalties. George C. Trautwein.
- Antioch Press (The)**, Yellow Springs, Ohio. (Up to 16 titles yearly.) Textbooks, translations, essays, non-fiction. Royalties, occasionally author's expense. Write before submitting Mss. Freeman Champney, Mgr.
- Appleton-Century Co. (D), Inc.**, 35 W. 32nd St., New York (General publishers.) Novels. Non-fiction; biography, autobiography, memoirs, books on psychology, sociology, journalism, history. Juveniles; books for older boys and girls. Hymn books; books dealing with the drama; travel books. Textbooks. Royalties. Trade publications: John L. B. Williams, George Shively, C. Gibson Schaeffer, Eds. Educational Dept.: Dana H. Ferrin, editor-in-chief; Frederick S. Pease, Jr., Ed. Secondary school texts, Carl Van Ness. Hymn books, Caroline G. Parker. Medical, W. H. Surber.
- Arcadia House, Inc.**, 70 5th Ave., New York. Clean romantic novels, about 65,000 words. Royalties. Samuel Curl.
- Architectural Book Publishing Co., Inc.**, 112 W. 46th St., New York 19. (19 titles yearly.) Textbooks on architectural art, textiles, interior decorations. Technical works, translations, reference and standard works. Royalties, occasionally author's expense. W. M. McRistie.
- Arco Publishing Co.**, 490 Lexington Ave., New York. (30 titles yearly.) Civil service textbooks, 150 pages. Outright purchase. David Moskowitz. Invites Mss.
- Argus Book Shop, The**, 16 N. Michigan Ave., Chicago. (25 titles yearly.) Novels; non-fiction; translations. Royalty basis.
- Association Press**, 347 Madison Ave., New York. (30 titles yearly.) Non-fiction, on religious subjects, sociology, social problems, recreation, physical topics, group work, education, guidance, inspirational. Games and novelties. Royalties. S. M. Keeny.
- Atlantic Monthly Press**, 8 Arlington St., Boston. (20 titles yearly.) (Publishes with Little, Brown.) Novels, 50,000 to 60,000 words. Non-fiction; biography, history, essays, autobiography, inspiration. Textbooks. Juvenile fiction and non-fiction, 10 years and older. Royalties.
- Augsburg Publishing House**, 425 S. 4th St., Minneapolis, Minn. (15-20 titles yearly.) Lutheran religious books. Considers Mss. but requires considerable time for decisions. Outright payment, occasionally royalties or author's expense. Randolph E. Haugan.
- Augustin (J. J.) Inc., Publisher**, 125 E 23rd St., New York 10. (10 titles yearly.) American Indian, art, science, history, non-fiction.
- Augustana Book Concern**, Rock Island, Ill. Religious books; juvenile fiction for Sunday School periodicals. Outright purchase. Dr. Daniel Nyström.
- Aurand Press**, 900 N. 3rd St., Harrisburg, Pa. (2 to 6 titles yearly.) Pennsylvania history and sociology books. Royalties, outright purchase. A. Monroe Aurand, Jr.
- Avon Book Co.**, 432 4th Ave., New York. (50 titles yearly.) Preferred length, 356 pages. Novels, plays, readings, poetry, reprints. Royalties. Mr. Jo. Meyers.
- Baird-Ward Press**, 910 Commerce St., Nashville, Tenn. (50-60 titles yearly.) General publishers of privately-printed editions of fiction, non-fiction, textbooks, religious books, plays, readings, poetry, translations, juveniles. Author stands entire cost.
- Baker (Walter H.) Company, Inc.**, 178 Tremont St., Boston. Plays, platform readings, material for entertainment. Special day programs for schools. Royalties or outright purchase.
- Bancroft-Whitney Co.**, 200 McAllister St., San Francisco. (100 titles yearly.) Law books. Royalties, outright purchase, sometimes author's expense.
- Bankers Publishing Co.**, 475 Main St., Cambridge, Mass. (4 titles yearly.) Banking and finance books. Keith F. Warren.
- Banks-Baldwin Law Publishing Co.**, 1904 Ausel Road, Cleveland, Ohio. (15 to 50 titles yearly.) Law texts, state statutes, digests, etc. Outright purchase.
- Bar D Press**, Siloam Springs, Ark. (25 titles yearly.) Mss. of Southwestern interest to 40,000. Royalties; author's expense on verse. J. B. Davis. (Can take no more for duration.)
- Barnes (A. S.) Co.**, 67 W. 44th St., New York 18. (20 to 30 titles yearly.) Textbooks on physical education, health; works on leisure, sports, recreation; folk dancing, games, hymnals. Royalties. Invites Mss.
- Barnes & Noble, Inc.**, 105 Fifth Ave., New York. College textbooks, technical works. Royalties. A. W. Littlefield.
- Barrows (M.) & Co., Inc.**, 443 4th Ave., New York 16. (15 titles yearly.) Home economics. Royalties. H. Tanner Olsen.
- Beacon Press (The)**, 25 Beacon St., Boston. (5 to 8 titles yearly.) Unitarian, religious textbooks. Royalties or outright purchase; rarely author's expense. Invites Mss.
- Beckeley-Cardy Co.**, 1632 Indiana Ave., Chicago. Juvenile non-fiction, 6 to 14 years, for school reading. Plays, entertainments, games, cutouts, etc. Royalties or outright purchase. J. C. Smidlar.
- Behrman's Jewish Book House**, 1261 Broadway, New York. (10 titles yearly.) Books on Jewish subjects in English. Non-fiction, religious books, textbooks, juvenile fiction and non-fiction. Reprints. Royalties; occasionally author's expense. Miss Dena Behrman.
- Bender (Matthew) & Co., Inc.**, 109 State St., Albany, N. Y. 149 Broadway, New York. (50 to 100 titles yearly.) Single volume and encyclopedic law texts for all states, annotated statutes, form books, reports.
- Benziger Brothers, Inc.**, 12-14 W. 3rd St., New York. (40 titles yearly.) Books for Catholics, any subject. Royalties, outright purchase, or author's expense.
- Bible Institute Colportage Assn.**, 843 N. Wells St., Chicago. (30-40 titles yearly.) Conservatively Christian books, 32-128 pages; juvenile fiction and non-fiction. Query before submitting Mss. Royalties, outright purchase, usually author's expense. Wm. Norton, Mgr.
- Binford and Mort, Graphic Arts Bldg.**, Portland, Ore. (12-15 titles yearly.) Material pertaining to the Northwest. Novels, non-fiction, textbooks, plays, poetry, reprints, juvenile fiction and non-fiction, 60-80,000 words. Royalties, author's expense. Peter Binford.
- Black Archer Press**, 335 S. Dearborn St., Chicago. Bibliography; plays; readings; poetry. William Targ.
- Black Faun Press**, (Compass Editions) 121 Edgerton St., Rochester, N. Y. (Approx. 10 titles yearly.) Novels; non-fiction; text-books; all kinds of technical books; religious books; plays, readings, poetry, translations; juvenile fiction and non-fiction; reprints. Not exceeding 40,000 words. Royalties, by arrangement; sometimes author's expense. Rae Beamish. Invites Mss.
- Blackiston Co. (The)**, 1012 Walnut St., Philadelphia 5. Non-fiction, science, agricultural, technical, medicine, dentistry, pharmacy, chemistry, physics, biology, etc. Textbooks for students. Royalties. Horace G. White, Pres. Invites Mss.
- Bloch Publishing Co.**, 31 W. 31st St., New York. (17 titles in 1942.) Jewish literature, Judaica and Hebraica. Bibles, prayer books, fiction, juveniles, educational books, anthologies. Royalties, outright purchase, or author's expense. Invites Mss.
- Blue Ribbon Books**, 14 W. 49th St., New York. (Division of Garden City Pub. Co., Inc.) Reprint editions of novels, non-fiction.
- Bobbs-Merrill Co. (The)**, 724 N. Meridian St., Indianapolis. (75 titles yearly.) Novels, 60,000 words up, all types. Juvenile fiction and non-fiction, 20,000 words up. Adult non-fiction—biography, history, travel, popular science, politics, sociology, religion, 60,000 words up. Textbooks for schools and grades. Law books. Royalties. General publications, Mrs. Rosemary B. York; textbooks, Lowe Berger; law books, R. L. Moorhead.
- Bowker (R. R.) Co.**, 62 W. 45th St., New York 19. (1-2 titles yearly.) Book-trade reference books and periodicals. Royalties. Frederic G. Melcher.

**Bradley (Milton) Co.**, Springfield, Mass. (Not publishing for the duration.)

**Bridgman Publishers, Inc.**, 145 4th St., Pelham, N. Y. (3-4 titles yearly.) Textbooks on art education, about 80 pages. Royalties; outright purchase. Geo. B. Bridgman; E. C. Bridgman. Invites Mss.

**Broadman Press, Sunday School Board, Southern Baptist Convention**, 161 8th Ave., N., Nashville, Tenn. (30 titles yearly.) Religious non-fiction; adult and juvenile; religious textbooks, novels. Royalties. John L. Hill.

**Brookings Institution, The**, Washington, D. C. (6-8 titles yearly.) Economic books by staff members. No Mss. wanted. H. G. Moulton.

**Bruce Publishing Co.**, 540 N. Milwaukee St., Milwaukee. (50 titles yearly.) 2 or 3 literary novels; teachers' professional, Catholic religious Textbooks for elementary, secondary schools, colleges; technical, mechanical books. Royalties. Wm. G. and Wm. C. Bruce.

**Burgbee (The Willis N.) Co.**, Syracuse, N. Y. (About 20 titles yearly.) Entertainment material, plays, recitations, special day material; especially full evening plays and novelty stunts. Outright purchase. W. N. Burgbee.

**Burgess Publishing Co.**, 308 S. 6th St., Minneapolis. (60 titles yearly.) Mimeograph photo offset publishers. Textbooks and technical books. Royalties, occasionally author's expense. Charles S. Hutchinson.

**Callaghan & Co.**, 401 E. Ohio St., Chicago. (75 to 100 titles yearly.) Law and law textbooks; anything pertaining to law. Royalties, outright purchase, sometimes author's expense.

**Cameron Pub. Co.**, Woodmont, Conn. (4-5 titles yearly.) Textbooks. Royalties; outright purchase; author's expense if on subject out of the company's line.

**Campion Books, Ltd.**, 140 E. 5th St., New York. (2 titles yearly.) General publisher of novels and non-fiction by Catholic authors. Does not invite submission of Mss. (At present inactive.)

**Capitol Publishing Co.**, 16th Ave., Portland, Ore. Publishers of biographies, technical books; publishers and compilers of statistical Who's Who books. Invites occasional biographical compilations by individuals, also small editions of small reference or technical volumes. Outright purchase or royalty basis. Reuben O. Norman, Ed.

**Carlyle House**, 535 5th Ave., New York. Non-fiction, for mail promotion, 60,000 words. Royalties. J. Irwin. Invites submission of Mss.

**Caxton Printers, Ltd.**, Caldwell, Idaho. (20-25 titles yearly.) Non-fiction; juvenile fiction and non-fiction. Royalties. J. H. Gipson. Invites Mss.

**Character Building Publications** (Welles Pub. Co.), 12 Wareland Rd., Wellesley Hills, Mass. (3-10 titles yearly.) Particularly interested in character building and visual history fiction and non-fiction for juveniles; biographies; textbooks. Joseph B. Egan. Does not invite Mss.

**Chemical Publishing Co., Inc.**, 26 Court St., Brooklyn, N. Y. (Unlimited titles yearly.) Textbooks, chemistry and technology. Royalties.

**Clark (Arthur H.) Co.**, 1214 S. Brand Blvd., Glendale, Calif. (10 to 12 titles yearly.) Non-fiction; biography, history, travel, sociology, economics. Specializes in Americana. Royalties, or author's expense.

**Clark Boardman Co., Ltd.**, 11 Park Place, New York. (3 titles yearly.) Publishers of law books. E. S. Morse.

**Collegiate Press, Inc. (The)**, Ames, Ia. (12 titles yearly.) Non-fiction, textbooks, reference books in fields of science and technology. Royalties. H. E. Ingle.

**Columbia University Press**, 2960 Broadway, New York 27. (100 titles yearly.) Non-fiction, adult; biography, history, philosophy, philology, science, popular science, politics, sociology, education, religion; textbooks, translations. Royalties, or author's expense. Charles G. Proffitt.

**Commonwealth Fund (The)**, Division of Publications, 41 E. 57th St., New York. Books in fields of public health, medicine, mental hygiene, legal research, mainly based on activities financed by the fund, but other Mss. in these fields considered.

**Comstock Publishing Co., Inc.**, Cornell Heights, Ithaca, N. Y. (6-12 titles yearly.) Educational works on biological science; textbooks; non-fiction. Royalties, author's expense.

**Concordia Publishing House**, 3558 S. Jefferson Ave., St. Louis, Mo. (40 titles yearly.) Religious and devotional non-fiction books. Royalties. Does not solicit Mss.

**Cornell University Press**, 124 Roberts Place, Ithaca, N. Y. (10-20 titles yearly.) Non-fiction, textbooks, technical books, translations. Royalties; occasionally author's expense.

**Coward-McCann, Inc.**, 2 W. 45th St., New York 19. (40-50 titles yearly.) Novels. Non-fiction. Juveniles. Royalties, any length. Cecil Goldbeck, ed.; Rose Dobbs, juvenile ed.

**Creative Age Press**, 11 E. 44th St., New York 20. (16 to 30 titles yearly.) Novels; non-fiction. Royalty basis. Invites Mss.

**Crime Club**, 14 W. 49th St., New York (Affiliated with Doubleday, Doran.) (48 titles yearly.) Mystery novels, 60-100,000. Royalties. I. S. Taylor. Invites Mss.

**F. S. Crofts & Co.**, 101 5th Ave., New York. (35-40 titles yearly.) Textbooks. Royalty basis. Invites Mss.

**Crowell (Thomas Y.) Co.**, 432 4th Ave., New York 16. (App. 40 titles yearly.) Novels; non-fiction; college textbooks; juvenile fiction and non-fiction, 50-90,000 words. Royalties. Submission of manuscripts invited. Miss E. Riley.

**Crown Publishers**, 419 4th Ave., New York. General non-fiction. Prefers books subject to illustration. Royalties. Edmund Fuller. Invites Mss.

**Cupples & Leon Co.**, 460 4th Ave., New York. (16-20 titles yearly.) Juveniles, all types; young children, 5-30,000; teen age, 47-60,000 words. Translations, occasional reprints. Royalties or outright purchase. A. T. Leon. Invites Mss.

**Dartnell Corp.**, 4660 Ravenswood Ave., Chicago. (6 titles yearly.) Publishers of technical books on sales subjects. Eugene Whitmore. Royalties. Does not invite Mss.

**Davis, (F. A.) Co.**, 1914-16 Cherry St., Philadelphia. One-volume medical and nursing technical books. Royalties.

**Day (The John) Co.**, 40 E. 49th St., New York 17. (About 30 titles yearly.) General publishers. Royalty basis. Invites Mss.

**Daye (Stephen) Press, Inc.**, Brattleboro, Vt. (10 titles yearly.) New England non-fiction, books about the country scene, humorous books for convalescents and expectant parents, ski books, 40-100,000. Royalties. Howard S. Cady, Mng. Ed. Invites Mss.

**Devin-Adair Co. (The)**, 5 E. 26th St., New York. (5-10 titles yearly.) All kinds of non-fiction. Royalties. Devin A. Garrity. Invites submission of Mss. Query before submitting.

**Dial Press, Inc.**, 432 4th Ave., New York. (30-40 titles yearly.) Serious novels, all types (50,000 to 100,000). Non-fiction, adult; biography, history, philosophy, science, fine arts, anthologies. Royalties. George Joel. Invites Mss.

**Dietz Press, Inc.**, 112 E. Cary St., Richmond 19, Va. (About 15 titles yearly.) Virginiana, Americana, anthologies. Royalties.

**Dodd, Mead & Co.**, 432 4th Ave., New York 16. (150 titles yearly.) Novels 70,000 words up. Juveniles, ages 10 to 15. Non-fiction, adult and juvenile; travel, biography, nature, essays, arts and crafts. Poetry; plays. Royalties, occasionally outright purchase. F. C. Dodd.

**Donohue (M. A.) & Co.**, 711 S. Dearborn St., Chicago. Juvenile fiction and non-fiction; fairy tales (40,000). Reprints. Gift books. Religious books. Games and novelties. Does not solicit Mss. Sometimes outright purchase. A. Jordan Donahue.

**Dorrance & Co.**, Drexel Bldg., Philadelphia. (45-50 titles yearly.) Particularly interested in verse; also publishes novels, non-fiction, technical books, religious books, juvenile fiction, and love fiction. Royalties. W. A. Dorrance.

**Doubleday, Doran & Co.**, 14 W. 49th St., New York. (200-250 titles yearly.) Novels; non-fiction, 90,000; poetry, reprints, juvenile fiction and non-fiction. Royalties. Invites Mss.

**Dorset House, Inc.**, 55 W. 42nd St., New York. (12 titles yearly.) Non-fiction; text-books. Royalties; outright purchase; occasionally author's expense. N. L. Roberts. Mss. invited.

**Drake (Frederick J.) & Co.**, 600 W. Van Buren St., Chicago. Commercial art, mechanical, technical books; practical books for home study. Royalties. S. W. Drake.

**Dramatic Publishing Co. (The)**, 59 E. Van Buren St., Chicago 5. (40 titles yearly.) Plays, especially 3-act plays suitable for high school, with one set, balanced cast or all women; one-act plays, especially contest plays; plays for young children, junior high; patriotic and religious plays; holiday plays; readings; general entertainment material. Interested in photographs of productions of manuscripts. Outright purchase, or on royalty basis. Reports in 2-3 weeks. Roland F. Fernand.

**Droke (Maxwell), Publisher**, 1014 N. Pennsylvania St., Indianapolis, Ind. Material for public speakers, prepared by staff or specialists; will consider suggestions. Outright purchase, occasionally royalties. Maxwell Droke.

**Duell, Sloan & Pearce, Inc.**, 270 Madison Ave., New York. (50-70 titles yearly.) Novels, non-fiction, poetry. Royalties.

**Duke University Press**, Durham, N. C. Scholarly works; educational and religious. Royalties or author's expense. H. R. Dwire.

**Dutton (E. P.) & Co., Inc.**, 300 4th Ave., New York. (150 titles yearly.) Novels of permanent literary value; mystery and detective fiction. Non-fiction; religion, travel, fine arts, biography, memoirs, belles lettres, history, science, psychology, psychics, child culture. Poetry. Textbooks and technical works if of general interest, translations, reference works. Juvenile fiction and non-fiction; fairy tales. Royalties. George Moreby Acklom, Ed.; Marguerite Vance, Juv. Ed.

**Eerdmans (William B.) Publishing Co.**, 234 Pearl St., N. W., Grand Rapids, Mich. (About 60 titles yearly.) Religious works—non-fiction, novels, juvenile fiction, 10,000-50,000. Royalties, 10%; outright purchase, sometimes author's expense. Query before submission.

**Eldridge Entertainment House**, Franklin, O. (30 titles yearly.) Amateur entertainments; plays for children and adults; operettas, plays and entertainments for schools and churches. Outright purchase. H. C. Eldridge. Invites Mss.

**Falmouth Publishing House**, 12 Monument Sq., Portland, Me. (10 titles yearly.) Novels, non-fiction (both adult and juvenile); poetry. Royalties, or on a cooperative basis. Invites Mss. Miss Beulah Tebbetts.

**Farrar & Rinehart, Inc.**, 232 Madison Ave., New York. (100 titles yearly.) Novels, all types. Non-fiction—philosophy, biography, social sciences. Juvenile fiction and non-fiction, all ages. College textbooks. Royalties. John Farrar; textbooks, Ronald F. Hobb, Acting Manager.

**Fine Editions Press, The**, 227 E. 45th St., New York. (25 titles yearly.) General publishers specializing in poetry. Usual volume, 64-88 pp. Invites submissions. Gustav Davidson, Dir.

**Fischer (J.) & Bro.**, 119 W. 40th St., New York. (100 titles yearly.) Choral works, organ music, action-songs, entertainments for schools. No "popular" music.

**Follett Publishing Co.**, 1255 S. Wabash Ave., Chicago. (6 titles yearly.) Textbooks; juvenile fiction and non-fiction. Royalties. Linton J. Keith. Invites Mss.

**Foster & Stewart Pub. Corp.**, 210 Ellicott St., Buffalo, N. Y. Non-fiction; aviation; educational, personal experience, adventure, juvenile. Query first. Royalties. Henry C. F. Stewart.

**Foundation Press, Inc.**, Chicago. Publishes books under contract only and does not use unsolicited manuscripts.

**French (Samuel)**, 25 W. 45th St., New York. Plays for Broadway, amateurs, Little Theatres, etc. Royalties or outright purchase. (Demands reading fee for considering unsolicited Mss.)

**Friendship Press**, 156 5th Ave., New York 10. (10 to 15 titles yearly.) Books on world friendship. Religious books. Juvenile fiction, ages 6 to 12, non-fiction; no fairy tales. Outright purchase. Does not buy unsolicited Mss.

**Funk & Wagnalls Co.**, 354 4th Ave., New York. (40 to 50 titles yearly.) Serious novels, literary merit, 60,000 words up. Non-fiction, adult; reference books, biography, travel, sociology, popular science. Royalties. Wm. J. Ryan. Invites Mss.

- Gabriel (Samuel) Sons & Co.**, 200 5th Ave., New York. (50 titles yearly.) Juveniles, 3 to 8 years, up to 5,000 words; cut-outs, novelties, games and kindergarten pastimes, ideas. Outright purchase, occasionally royalties. A. B. Gabriel.
- Garden City Publishing Co.**, Garden City, New York. (48 titles yearly.) (Affiliated with Doubleday, Doran & Co.) Reprint non-fiction, juveniles. Few manuscripts purchased. Royalties, outright purchase. H. B. Brownell.
- Garrett & Massie, Inc.**, 1406 E. Franklin St., Richmond, Va. Not publishing for duration of war.
- Gillum Book Co.**, 2113 Lexington Ave., Kansas City, Mo. Home economics technical books; also, plays and readings suitable for home economics groups. Outright purchase. Lulu W. Gillum. Invites Mss.
- Ginn and Company**, Statler Office Bldg., Boston. (150 titles yearly.) Exclusively textbooks for schools and colleges. Royalties. E. N. Stevens.
- Globe Book Co., Inc.**, 175 5th Ave., New York. (25 titles yearly.) Non-fiction, textbooks; history, law, English, foreign language, science, mathematics, commerce. Specializes in texts and drill devices for elementary, high school, and college use. Royalties. J. O. Lawrence.
- Gramercy Publishing Co.**, 419 4th Ave., New York. (25 titles yearly.) Romantic novels, 60,000 words. Miss A. Sachs.
- Greenberg, Publisher, Inc.**, 400 Madison Ave., New York. (65 titles yearly.) Novels, serious, on literary level; adult non-fiction; biography, psychology, science, education; "how-to" books; wartime books. Fiction, over 90,000. Royalties. Nathaniel Schwartz. Invites Mss.
- Gregg Publishing Co.**, 270 Madison Ave., New York. (40 titles yearly.) Commercial education textbooks and articles. Royalties, outright purchase. C. I. Blanchard.
- Greystone Press, Inc. (The)**, 40 E. 49th St., New York. (40-60 titles yearly.) Novels of literary quality. Non-fiction; biography, history; juvenile fiction and non-fiction. Translations. Royalties; never author's expense on regular publications. George Shively Hendricks.
- Grosset & Dunlap**, 1107 Broadway, New York. Juvenile fiction and non-fiction, picture books, mystery, flying, and sports, 50,000 words. Royalties. Anne Hagan.
- Hale & Co. (Ralph T.)**, 3 Joy St., Boston, Mass. (8-10 titles yearly.) Non-fiction; biographies. Royalties. Ralph T. Hale. Invites Mss.
- Hall & McCreary Company**, 434 S. Wabash Ave., Chicago. (About 50 titles yearly.) Choral music for schools. Submit outline first. Royalties or outright purchase. Welford D. Clark.
- Harcourt, Brace & Co.**, 383 Madison Ave., New York. (100 titles yearly.) Novels. Non-fiction; biography, history, general literature. Children's books. Textbooks, college and high schools. Royalties.
- Harlow Publishing Corp.**, 217 N. Harvey St., Oklahoma City, Okla. (20 titles yearly.) Law and school textbooks; religious books. Most interested in all kinds of material for schools. Royalties, outright purchase or author's expense. Victor E. Harlow. Invites Mss.
- Harper & Brothers**, 49 E. 33d St., New York. (250 titles yearly.) Novels. Non-fiction, adult and juvenile; science, religion, travel, biography, popular history, etc. Textbooks; medical, business, industrial monographs. Juveniles, all ages; fairy tales. Ed. C. Aswell, editorial director. Juvenile editor, Miss Ursula Nordstrom; business, Orday Tead; college textbooks, F. S. MacGregor; high-school textbooks, R. M. Pearson; religious, Eugene Exman; medical, Paul B. Hoeber. Royalties.
- Harvard University Press**, 38 Quincy St., Cambridge 38, Mass. (75 titles yearly.) Scholarly books, non-fiction in all fields. Royalties.
- Hastings House**, 67 W. 44th St., New York (30 titles yearly.) Non-fiction. Royalties. Invites submission of manuscripts. Walter Freese.
- Heath (D. C.) & Co.**, 285 Columbus Ave., Boston. (80 titles yearly.) Textbooks, technical works for schools, colleges. Royalties. Frank W. Scott. Invites Mss.
- Hebrew Pub Co.**, 77 Delancey St., New York. Fiction and non-fiction of interest to Jewish readers, adult and juvenile. Invites submission of Mss. Royalties or outright purchase. Leon Reeder.
- Herder (B.) Book Co.**, 15 and 17 S. Broadway, St. Louis, Mo. (12 titles yearly.) Catholic non-fiction; biography, history, science, education, religion. Textbooks. Royalties.
- Hinds, Hayden & Eldredge, Inc.**, 5 Union Square, W., New York. (5 to 10 titles yearly.) Educational books. Textbooks—elementary and high school. Royalties, occasionally outright purchase. Thomas N. Hinds.
- Holiday House**, 72 5th Ave., New York. (10 to 15 titles yearly.) Juveniles—fiction, non-fiction, translations, reprints. Royalties. Vernon A. Ives.
- Holt (Henry) & Company, Inc.**, 257 Fourth Ave., New York. Novels, all types. Juveniles. Non-fiction; humorous and serious, business. Poetry. High-school and college textbooks. Royalties. Herbert G. Bristol, president; Gilbert Loveland, high school Dept.; R. H. MacMurphey, college Dept.; William Sloane, trade Dept.
- Houghton Mifflin Co.**, 2 Park St., Boston. (200 titles yearly.) Novels and non-fiction, all types. Textbooks, technical works, classical collections, reference works. Juvenile fiction and non-fiction, ages 3 to 16. Paul Brooks.
- Howell, Soskin Publishers, Inc.**, N.E. 45th St., New York. (40 titles yearly.) Novels and non-fiction, both adult and juveniles. Preferred length limit, 100,000. Royalties. Invites Mss. William Soskin.
- Humphries (Bruce), Inc.**, 30 Winchester St., Boston. Novels, non-fiction, poetry, juveniles, etc. Royalties, outright purchase, author's expense. Edmund R. Brown.
- International Publishers**, 381 4th Ave., New York. (30 titles yearly.) Novels. Non-fiction, adult; history, philosophy, politics, sociology, education, economics; specializes in books from Marxian viewpoint. Translations. Royalties.
- International Textbook Co.**, Scranton, Pa. (25 to 30 titles yearly.) Trade, technical, business, college and high school. Each department has its own editor. Royalties.
- Interscience Publishers, Inc.**, 215 4th Ave., New York. (20-25 titles yearly.) Particularly interested in science and medicine. Textbooks. Technical books on chemistry. Royalty basis. Does not invite Mss.
- Jewish Publication Society of America**, 225 E. 15th St., Philadelphia. (6 titles yearly.) Jewish subjects. Novels; non-fiction, adult and juvenile, 100,000 words. Textbooks; volumes of short-stories, poetry, plays; translations. Juveniles; fairy tales. Royalties or outright purchase. Dr. Solomon Grayzel.
- Johns Hopkins Press**, Gilman Hall, Homewood, Baltimore 18, Md. (35 titles yearly.) Non-fiction; scientific, history, practical science, political economy, medicine, general books. Does not solicit Mss. Royalties or author's expense.
- Jones (Marshall) Co.**, Francestown, N. H. (5-10 titles yearly.) Non-fiction; books that appeal to a special market, no minimum. Prefers preliminary summary. Royalties; occasionally author's expense. Clarence E. Farrar, Mng. Director.
- Judd (Orange) Publishing Co., Inc.**, 15 E. 26th St., New York. (12 to 15 titles yearly.) Agricultural, garden, dog and kennel subjects, handicraft works, textbooks (50,000 and up). Royalties; sometimes author's expense.
- Judson Press (The)**, 1701 Chestnut St., Philadelphia, Pa. (15 titles yearly.) Religious, theological, religious educational works, especially Baptist. Some fiction adapted to children and young people. Preferred length, 50,000 words. Royalties, outright purchase. L. R. Jenkins, D. D.
- Judy Publishing Co.**, 3323 Michigan Blvd., Chicago 16. (20 titles yearly.) Dog books principally. Not in market for Mss. Royalties. Will Judy.
- Kaleidograph Press**, 624 N. Vernon Ave., Dallas 8, Tex. (15 to 20 titles yearly.) Books on poetry and poetry writing; books of verse. Royalties or cooperative basis. Annual contest for poetry books. Whitney Montgomery.
- Kenedy (P. J.) & Sons**, 12 Barclay St., New York. (20 titles yearly.) Catholic religious, historical, philosophical works, translations. Novels and non-fiction. Juveniles (50,000). Royalties or outright purchase. Arthur Kenedy. Invites Mss.
- Keystone View Co.**, Meadville, Pa. (5 to 10 titles yearly.) Visual instruction books. Royalties. G. E. Hamilton.
- King's Crown Press** (a division of Columbia University Press), 1154 Amsterdam Ave., New York. (About 25 titles yearly.) Non-fiction. Authors pay all costs. Invites Mss.
- Kinsey (H. C.) & Co., Inc.**, 105 W. 40th St., New York. (10-12 titles yearly.) Novels, popular themes; non-fiction, 70,000 words or more. Royalties. H. C. Kinsey.
- Knopf (Alfred A.), Inc.**, 501 Madison Ave., New York. (100 titles yearly.) Novels, high quality. Non-fiction, not too technical. Poetry. Juveniles. Translations. Royalties. Invites Mss.
- Laidlaw Brothers**, 328 S. Jefferson St., Chicago; 221 4th Ave., New York; 116 New Montgomery St., San Francisco; 2210 Pacific Ave., Dallas, Tex.; 441 Peachtree St., N. E., Atlanta, Ga. (30-50 titles yearly.) Educational books. Royalties. Herbert F. Hancox.
- Lea & Febiger**, 600 S. Washington Sq., Philadelphia. (25 titles yearly.) Textbooks; medical, dental, pharmaceutical, nursing, veterinary science, agriculture, general scientific books. Royalties, 10%. Invites Mss.
- Leisure League of America**, 1309 W. Main St., Richmond, Va. (10 to 20 titles yearly.) Books on hobbies and leisure, games, 20,000-25,000 words. Royalties or outright purchase. James S. Stanley.
- Lippincott (J. B.) Company**, 227 S. 6th St., Philadelphia. (75 to 100 general titles yearly.) Novels, all types. Juveniles (25,000 to 75,000), up to 16 years; rarely fairy tales. Non-fiction, adult and juvenile, all types. Textbooks. Specializes in biography, history, art, fiction, educational and medical works. Rarely poetry or essays. Royalties; occasional outright purchase. George Stevens; Tay Hohoff; Helen Dean Fish, and Mary E. Harvey (Juv. Eds.).
- Little, Brown & Company**, 34 Beacon St., Boston. (50-60 titles yearly.) Novels, juveniles, non-fiction. Also schoolbooks, legal works, medical books. Royalties. General literature, C. R. Everett; schoolbooks, James W. Sherman; legal, Chas. F. Woodard.
- Liveright Publishing Corp.**, 386 4th Ave., New York. (25 titles yearly.) Novels, non-fiction, adult and juvenile (over 60,000 words). Reprints. Royalties. Arthur Pell. Invites Mss.
- Longmans, Green & Co.**, 55 5th Ave., New York. (100 to 200 titles yearly.) Novels, few, carefully selected. Juveniles, 6 to 18 years; historical or present-day types. Textbooks. Non-fiction; biography, science, philosophy, travel, essays, technical and reference books. Plays; three-act comedies, 10 or 12 characters. Royalties. General Mss., Edward Mills, Jr.; College textbooks, R. L. Straker. Juveniles, Bertha L. Gunterman. Catholic books, Julia Kernan. Plays, G. M. Overacker.
- Lothrop, Lee & Shepard Co.**, 207 4th Ave., New York. Asks not to be listed as market.
- Louisiana State University Press**, University Sta., Baton Rouge, La. (10 titles yearly.) Non-fiction, technical books, translations, 70,000-100,000 words. Royalties or author's expense. M. M. Wilkerson. Invites Mss.
- Lutheran Literary Board**, Burlington, Iowa. (6 titles yearly.) Religious and scientific books, apologetics, poetry. Royalties or author's expense. R. Neuman, D. Litt., Box 573, Burlington, Iowa.
- Lyons & Carnahan**, 2500 Prairie Ave., Chicago 16. (15 titles yearly.) Textbooks; supplementary reading books. Royalties or outright purchase. J. W. Carnahan.
- Macmillan Co. (The)**, 60 5th Ave., New York. (Over 500 titles yearly.) Books in every field. Novels (60,000 up), non-fiction (50,000 up), adult and juvenile; biography, economics, travel, scientific, religion, world problems. Textbooks; science. Verse, translations, classical collections, reprints. Juveniles, all ages. Royalties. Harold S. Latham, A. J. Putnam, Lois D. Cole, Ellen F. Shippin; Doris S. Patee, juvenile.
- Macrae, Smith Company**, 1712 Ludlow St., Philadelphia. (30 titles yearly.) Novels. Juveniles, all ages. Non-fiction, adult; biography, travel, nature. Gift books. Royalties or outright purchase. Edward Shenton.
- Manual Arts Press (The)**, 237 N. Monroe St., Peoria 3, Ill. (8 titles yearly.) Textbooks and reference books on industrial education, home economics, the arts, handicrafts, adult and juvenile. Royalties. L. L. Simpson.



- Mathis, Van Nort and Co.,** Dallas, Texas. (15 titles yearly.) Fiction, non-fiction, textbooks, religious books, up to 100,000 words. Royalties or author's guarantee. Arthur S. Mathis.
- McBride (Robert M.) & Co.,** 116 E. 16th St., New York. (25-30 titles yearly.) Novels, literary quality, popular appeal, humor, 40,000-100,000 words. Juveniles, ages 12 to 18; rarely fairy tales. Non-fiction, adult and juvenile; biography, history, travel, popular science, including medicine, games, novelties. Royalties. Merton S. Yewdale, Lloyd Eshleman.
- McGraw-Hill Book Co.,** 330 W. 42d St., New York. (170 titles yearly.) Non-fiction, adult, science, social science; political science, agriculture, business, economics, engineering. Textbooks. Royalties.
- McKay (David) Company,** 604 S. Washington Sq., Philadelphia. (50-60 titles yearly.) Juveniles, all ages. Scientific, business, popular technical books, classical collections, dictionaries, games and novelties. Royalties—10 per cent of retail price; outright purchase. Invites Mss.
- M. Knight & M. Knight,** 109-11 W. Market St., Bloomington, Ill. Technical books; juvenile non-fiction. C. A. Roper. Invites Mss.
- McLaughlin Brothers, Inc.,** 31 Elm St., Springfield 1, Mass. (80 to 100 titles yearly.) Juveniles, all ages; fiction and non-fiction. Specializes in read ng toy and novelty books, 1000-5000 words. Outright purchase. Invites Mss.
- Meigs Publishing Co.,** 805 Occidental Bldg., Indianapolis. (100 days. Games, novelties. Royalties; outright purchase. P. A. Wood, Pres.
- Mercury Mysteries,** 570 Lexington Ave., New York 22. General publishers of reprint novels. Lawrence E. Spivak.
- Merrill (Charles E.) Co., Inc.,** 373 4th Ave., New York 16. Elementary and high school textbooks. Royalties or outright purchase. H. S. Brown.
- Messner, Julian, Inc.,** 8 W. 40th St., New York. Novels, non-fiction, juvenile fiction and non-fiction biographies. Royalties. Kathryn G. Messner.
- Methodist Book Concern,** 150 Fifth Ave., New York. (See Abingdon-Cokesbury Press.)
- Military Service Publishing Co.,** 100 Telegraph Bldg., Harrisburg, Pa. Military textbooks and technical books. Royalties and outright purchase. B. A. Brown.
- Mill (M. S.) Co., Inc.,** 286 5th Ave., New York. (10 to 20 titles yearly.) Well-written novels, (60-75,000); non-fiction, juvenile fiction and non-fiction. Royalties. Invites Mss. M. S. Mill.
- Modern Age Books,** 245 5th Ave., 15th Floor, New York. (24 titles yearly. (Publishing discontinued for duration.)
- Morehouse-Gorham Co.,** 14 E. 41st St., New York. Religious books for the Episcopal Church. L. H. Morehouse.
- Morrow (William) & Co., Inc.,** 386 4th Ave., New York. (50 or more titles yearly.) Novels, 60,000 words up, literary and popular; mystery stories. Non-fiction; biography, history, economics. Juveniles. Translations. Few games and novelties. Royalties, outright purchase. Frances Phillips.
- Mosby (The C. V.) Co.,** 2523 Pine St., St. Louis. (35 titles yearly.) Medical, dental, pharmacy, nursing, psychology, surgery books; college texts. 10% royalties, rarely author's expense. Paul Knahe.
- Murray & Gee, Inc.,** 1622 N. Highland Ave., Hollywood 28, Calif. (12 titles yearly.) Novels and non-fiction. 60,000-80,000. Royalties. Theodore Du Bois. Does not invite Mss. Query.
- National Home Library Foundation,** Dupont Circle Bldg., Washington, D. C. (20 titles yearly.) Novels and non-fiction. Textbooks. Poetry. Reprints. Juvenile fiction. (60,000-100,000 words.) Outright purchase. Sherman F. Mitchell. (Schedule full.)
- National Publishing Co.,** 239 S. American St., Philadelphia. Biblical or religious subjects on assignment basis or by outright purchase. N. B. Keyes.
- Naylor Co.,** 918 N. St. Mary's St., San Antonio, Texas. (20 titles yearly.) Novels, non-fiction, textbooks, plays, readings. Poetry, translations. Juvenile fiction and non-fiction. Royalties or author's expense. Joe O. Naylor.
- Nelson (Thomas) & Sons,** 385 Madison Ave., New York. (30 titles yearly.) Juvenile fiction and non-fiction, all ages; fairy tales. Religious works. Classical collections. Dictionaries. Royalties. Jessie McEwen. Invites Mss.
- New Directions,** Norfolk, Conn. (16 titles yearly.) Novels, criticism, belles-lettres, verse, translations. Royalties. James Laughlin.
- Newson & Company,** 72 5th Ave., New York. (10 titles yearly.) Textbooks, supplementary readers, teachers' books. Royalties.
- New York Labor News Co.,** 61 Cliff St., New York. Books on labor, Socialism, and allied subjects.
- Noble & Noble, Publishers, Inc.,** 72 5th Ave., New York. (10 to 12 titles yearly.) School and college textbooks. Debates, public speaking, anthologies, English, geography, aviation, mathematics, science, history, translations. Royalties. J. Kendrick Noble. Invites Mss.
- Northwestern Press (The),** 2200 Park Ave., Minneapolis. Minn. Entertainment material; plays for high-school, college, societies, amateur production. Outright purchase. L. M. Brings.
- Norton (W. W.) & Co.,** 70 5th Ave., New York. (50 titles yearly.) Music, military and naval, politics, economics, etc. College textbooks; scientific books. Royalties. W. W. Norton; M. D. Herter Norton; Geo. P. Brockway. Invites Mss.
- Oxford Book Company, Inc.,** 222 4th Ave., New York. Concise high-school textbooks, visual aid texts, review books, drill books, work-books, educational devices. Invites submission of Mss. Royalties. M. H. Kessel.
- Oxford University Press,** 114 5th Ave., New York 11. (250 titles yearly.) Non-fiction; biography, music, medicine. Textbooks, classical collections, dictionaries, Bibles. Juvenile fiction and non-fiction. Royalties or outright purchase, rarely author's expense. Harry Hatcher, trade Ed.; Eunice Blake, juvenile. Invites Mss.
- Paebur Co., Inc. (The),** 220 W. 42nd St., New York. (50 titles yearly.) Non-fiction; textbooks, religious, poetry. Royalties, outright purchase.
- Page (L. C.) & Co.,** 53 Beacon St., Boston. (15 titles yearly.) Novels (60,000-80,000 words), literary quality, popular appeal, uplift. Non-fiction, 40,000 words up, library or special promotional appeal; political or social history, handicraft, inspirational, self-help, popular economics, popular informative value. Juvenile fiction and non-fiction, 30,000 words up, educational or literary appeal. No verse collections of short-stories, fantastic material. Royalties or outright purchase.
- Paine Publishing Co.,** 40 E. 1st St., Dayton, Ohio. Plays, entertainments, especially 3-act comedies for high-schools, clubs; stunts for high-school assembly. Outright purchase. Blanche Paine Elliott.
- Penn Publishing Co. (The),** 925 Filbert St., Philadelphia. (30 to 40 titles yearly.) Novels (75,000 words up), all types. Non-fiction; travel, biography, sports. Translations. Juvenile fiction, 7 to 15 years (45,000 to 80,000); rarely fairy tales. Royalties or outright purchase. W. K. Harriman.
- Pergande Publishing Company,** 3331 N. Bartlett Ave., Milwaukee, Wis. (6-10 titles yearly.) Technical and non-technical textbooks, Civil Service Preparatory material, 64 to 160 pages. Outright purchase; royalties. Usually does not invite Mss.
- Phoenix Press,** 419 4th Ave., New York. (60 titles yearly.) Ranch Western novels, romances, sophisticated love novels, mysteries, (no first person), 60,000 words. Prefers synopsis first. Outright purchase. Miss A. Sachs.
- Pitman Publishing Corp.,** 2 W. 45th St., New York. Textbooks; scientific, technical, arts-and-crafts, vocational, commercial, educational, business; technical works. 10 per cent royalties. Geo. H. H. Lamb, Ed.-in-chief.
- Platt & Munk Co. (The),** Inc., 200 5th Ave., New York (15 to 30 titles yearly.) Juvenile fiction, non-fiction, ages up to 12. Educational books. Outright purchase. A. H. Munk.
- Pocket Books, Inc.,** 1230 6th Ave., New York. (60 titles yearly.) Reprints for pocket-book series.
- Popular Science Publishing Co.,** 353 Fourth Ave., New York 10. Popular science and industry books.
- Prentice-Hall, Inc.,** 70 5th Ave., New York. (150-200 titles yearly.) Biographic, travel, non-fiction. Colleges and high school textbooks in fields of liberal arts, sciences, commerce. Legal and quasi-legal books; looseleaf tax and legal services. Business books. Royalties. Myron L. Boardman.
- Presbyterian Board of Christian Education.** (The Westminster Press.) Witherspoon Bldg., Philadelphia. (10-15 titles yearly.) Fiction which has an ethical purpose and deals with life and its problems constructively; books planned in connection with educational program. Will examine Mss. in field of religious and Christian education. Royalties. Park Hays Miller.
- Princeton University Press,** Princeton, N. J. (50 titles yearly.) Non-fiction; literary criticism, philosophy, science, art, government, economics, history, 60-50,000 words. Royalties, occasionally author's expense. Datus C. Smith, Jr. Invites Mss.
- Pustet (F.) Company, Inc.,** 14 Barclay St., New York. (5-10 titles yearly.) Roman Catholic religious books. Royalties; occasionally author's expense. Invites Mss.
- Putnam (George Palmer), Inc.,** 2033 N. Berendo, Hollywood 27, Calif. Novels, non-fiction. Royalties. Charles Palmer. (Doing no publishing for the duration.)
- Putnam's (G. P.) Sons,** 2 W. 45th St., New York. (125 to 150 titles yearly.) Novels, all types (80,000-125,000.) Non-fiction; travel, science, biography, exploration, etc. College textbooks. Successful New York plays. Juvenile fiction and non-fiction. Translations. Royalties. Earle H. Balch, editor-in-chief; F. S. Pearson, 2d, and Wallace G. Hanger, eds. (Associated with Minton Balch.)
- Rand McNally & Co.,** 536 S. Clark St., Chicago. (35 titles yearly.) Juvenile fiction and non-fiction, all ages. Textbooks. Royalties, outright purchase. Arleigh R. Hough. Juvenile and general. B. B. Harvery. Invites Mss.
- Random House, Inc.,** 20 E. 57th St., New York. (100 titles yearly.) Non-fiction, fiction, adult and juvenile; plays; poetry; translations, juvenile non-fiction; 65-150,000. Royalties. Saxe Commins. Invites Mss.
- Reilly & Lee Co.,** 325 W. Huron St., Chicago. (12 titles yearly.) Adult non-fiction. Graduation and memory books. Juvenile fiction and non-fiction. Royalties.
- Reilly (The Peter) Co.,** 133 N. Thirteenth St., Philadelphia. (1 to 3 titles yearly.) Educational, medical, religious (mostly Catholic) books. Author's expense.
- Reinhold Publishing Corp.,** 330 W. 42nd St., New York. (15 titles yearly.) Textbooks, technical works on chemistry, physics, architecture and drawing. Royalties. F. M. Turner, Kenneth Reid. Invites Mss.
- Revell (Fleming H.) Co.,** 158 5th Ave., New York. (50 titles yearly.) Principally religious books, but some books of a more general nature including fiction, biographies, history, textbooks, etc. Royalties except in case of an author who has a special market quite separate from the trade market. William R. Barbour, Pres.
- Reynal & Hitchcock, Inc.,** 386 4th Ave., New York. Novels, high-grade. Non-fiction; public affairs; social and natural science, history, biography. High-grade juveniles. Eugene Reynal; Curtice Hitchcock; Barry Benefield; Frank Taylor. Royalties.
- Rhinstone Press, The,** 545 5th Ave., New York. (5 titles yearly.) Novels; non-fiction; religious books, and poetry. Preferred lengths, 40,000 and up. Royalty basis; sometimes author's expense. Invites Mss.
- Ronald Press Co. (The),** 15 E. 26th St., New York. (50 titles yearly.) Law, science, sociology, psychology, education, business, engineering, industrial, aeronautical, political science, religion, public speaking, English, history and modern languages textbooks. Royalties.
- Rowe (The H. M.) Co.,** 624 N. Gilmor St., Baltimore, Md. Educational works, business textbooks, reference works; book-keeping, typewriting, English, commercial arithmetic, etc. Royalties. Chas. G. Reigner, Pres.



- Row, Peterson & Co.**, 1911 Ridge Ave., Evanston, Ill. (25 titles yearly.) Textbooks for elementary and high schools. Supplementary reading for school use—informational non-fiction. Teaching aids. Plays for amateur production, full-length and one-act. Royalties or outright purchase. Edward M. Tuttle, Ed.; Lee Owen Snook, drama department.
- Rutgers University Press**, New Brunswick, N. J. (12 titles yearly.) Non-fiction, textbooks, 80,000 words. D. F. Cameron.
- Saalfeld Publishing Co.**, Akron, Ohio. (350 titles yearly.) Juveniles. Query before submitting Mss. Royalties; outright purchase.
- Sadlier (Wm. H.), Inc.**, 9 Park Place, New York. (30 titles yearly.) Textbooks; religion, history, geography, education. Royalties. N. H. Sadlier. Invites Mss.
- Sanborn (Benj. H.) & Co.**, 221 E. 20th St., Chicago. (15 titles yearly.) Textbooks. Royalties.
- Saunders (W. B.) Company**, W. Washington Sq., Philadelphia. (50 titles yearly.) Textbooks; medicine, surgery, veterinary dentistry, nursing, college science, textbooks, physical education. Royalties. Lloyd G. Potter. Seldom invites Mss.
- Schirmer (G.), Inc.**, 3 E. 43rd St., New York. Music and educational books on music. Royalties or outright purchase.
- Scott, Foresman & Co.**, 623 S. Wabash Ave., Chicago. Textbooks. Royalties. Gilbert W. Kelly.
- Scott (Wm. R.), Inc.**, 72 5th Ave., New York 11. (6-10 titles yearly.) Juvenile (up to 8 yrs.) fiction and non-fiction. Royalties. John G. McCullough.
- Scribner's (Charles) Sons**, 507 5th Ave., New York. (200 titles yearly.) Novels (60,000-150,000). Juveniles (30,000-80,000). Non-fiction, adult; serious, religious. Textbooks. Short-story collections. Verse. Royalties.
- Sheed & Ward**, 63 Fifth Ave., New York. (30 titles yearly.) Catholic religious, historic, biographical, philosophical works. Juvenile. Royalties. Invites Mss.
- Sheridan House**, 386 4th Ave., New York. (15 titles yearly.) (Affiliated with Lee Furman.) Novels and non-fiction, 65,000 words and over. Royalties. Lee Furman. Invites Mss.
- Sherwood Press (The)**, Box 552 Edgewater Branch, Cleveland, Ohio. (10 to 20 titles yearly.) Textbooks; technical books of all kinds, particularly scientific and engineering. Also books of general interest on specialized subjects. Technical translations. Royalties and outright purchase. L. R. Dennison.
- Silver Burdett Company**, 45 E. 17th St., New York. (25 to 50 titles yearly.) High-school textbooks; juvenile non-fiction. Royalties. Earl E. Welch, Adm. Ed.; Chas. E. Griffith, Music Ed. Invites Mss.
- Simmons-Boardman Pub. Corp.**, 30 Church St., New York. (7 titles yearly.) Technical books on rail and marine transportation, carpentry and building. Royalties, occasionally author's expense. E. W. Simmons.
- Simon and Schuster, Inc.**, 1230 6th Ave., New York. (40 titles yearly.) Novels, high literary quality; exceptional mystery and detective, 30-100,000 words. Especially interested in first novels. Non-fiction adult; biography, adventure, autobiography. Juvenile, mystery and detective fiction. Translations. Royalties.
- Singer (The L. W. Co.)**, 249 W. Erie Blvd., Syracuse, N. Y. (10-15 titles yearly.) Textbooks. Royalties, outright purchase. L. W. Singer.
- Smith (Richard R.),** 120 E. 39th St., New York 16. General publisher. Novels, non-fiction, textbooks, poetry. Query first.
- Stackpole Sons**, 250 Park Ave., New York City. (30 titles yearly.) Novels—American background, 100,000 words. Non-fiction; biography, economics, belles lettres; Juveniles; translations. Royalties. William Soskin. Write before submitting Mss.
- Stanford University Press**, Stanford University, Calif. (25 titles yearly.) Text and reference books; scholarly works, all types except fiction, verse, plays. Royalties; occasionally author's expense. Wm. H. Davis, editor.
- Stechert (G. E.) & Co.**, 31 E. 10th St., New York. Foreign publications in all languages. Does not invite Mss.
- Story Book Press (The)**, 1435 2nd Ave., Dallas, Texas. Novels, non-fiction, religious books, poetry, juvenile fiction and non-fiction. Author's expense for duration. Paul L. Heard.
- Studio Publications, Inc. (The)**, 381 4th Ave., New York 16. (25 titles yearly.) Finely illustrated works on fine arts, applied and decorative art, architecture and industrial design. Remuneration by agreement. F. A. Mercer.
- Sun Dial Press**, Garden City, Long Island, N. Y. Division of Garden City Publishing Co., Inc. Reprints.
- Thomas (Charles C.), Publisher**, 220 E. Monroe St., Springfield, Ill. Medical and scientific works. Royalties.
- University of California Press**, Berkeley, Calif. Scientific papers by faculty members. Serious works of scholarly nature, considered from general authors. Royalties; occasionally author's expense. Samuel T. Farquhar. (Unsolicited Mss will not be considered for duration.)
- University of Chicago Press**, 5750 Ellis Ave., Chicago. (90 titles yearly.) Non-fiction; philosophy, law, philology, science, popular science, fine arts, politics, sociology, education, business, religion. Textbooks. Religious books. Royalties or author's expense. Rollan D. Hiemenz, Mgr.
- University of Minnesota Press**, 100 Westbrook Hall, Minneapolis 14, Minn. (20 titles yearly.) Contributions to literature and knowledge, technical books, college textbooks, etc. Royalties, subsidy, or author's expense. H. S. Harding, Dir.; Dorothy Tyler, Ed-in-Chief. Invites Mss.
- University of North Carolina Press**, Chapel Hill, N. C. (25 to 35 titles yearly.) Non-fiction, all types, especially Southern history, biography, social studies. Royalties or author's expense. W. T. Couch. Invites Mss.
- University of Oklahoma Press**, Norman, Okla. (15-20 titles yearly.) Non-fiction; American, Indian history, petroleum engineering, science, social sciences, national and international affairs (60-125,000). Royalties. Savio Lottinville. Invites Mss.
- University of Pennsylvania Press**, 3622 Locust St., Philadelphia 4. (About 17-20 titles yearly.) Non-fiction; technical; a few religious books and translations. Royalties; author's expense. Phelps Soule, Mgr. Invites Mss.
- University Publishing Co.**, 1126 Q St., Lincoln, Nebr. (20 to 30 titles yearly.) Textbooks; non-fiction, adult and juvenile, 20,000-50,000 words. Royalties. Invites Mss.
- Vanguard Press**, 424 Madison Ave., New York. (20-30 titles yearly.) Novels. Non-fiction, adult; biography, history, travel, popular science, music, politics. Juveniles. Royalties. James Henle.
- Van Nostrand (D.) Co., Inc.**, 250 4th Ave., New York. (60-75 titles yearly.) College textbooks; business, engineering, scientific, technology. E. M. Crane.
- Viking Press, Inc. (The)**, 18 E. 48th St., New York. (40 titles yearly.) Novels, high literary standard. Non-fiction, adult, all types. Translations. Juvenile books (25 titles yearly.) Royalties.
- Wagner (Harr) Publishing Co.**, 609 Mission St., San Francisco. (5 titles yearly.) Textbooks especially for elementary schools. Royalties. Sometimes author's expense. Harr Wagner. Does not invite submission of Mss.
- Wallace Heberd, Publisher**, 3 W. Carrillo St., Santa Barbara, Calif. Books for children. Royalty basis.
- Wayne (Frederick) & Co., Inc.**, 79 Madison Ave., New York 16. Juveniles. Fiction and non-fiction, fairy stories. Adult non-fiction. Royalties.
- Washburn (Ives), Inc.**, 29 W. 57th St., New York. (10-12 titles yearly.) Novels, serious works, memoirs, 75,000. Non-fiction. Royalties. Ives Washburn. Pres. Invites Mss.
- Webb Book Publishing Co.**, 55 E. 10th St., St. Paul, Minn. Books of general interest. Practical farm and vocational books; textbooks in agriculture. Prefers synopsis or outline in advance. Royalties or purchase. Paul C. Hillestad.
- Westburg Press (Lutheran Book Concern)**, 55 E. Main St., Columbus, Ohio. (15 to 20 titles yearly.) Religious works juvenile fiction. Royalties or outright purchase. D. M. Shonting. Invites Mss.
- Wetzel Publishing Co., Inc.**, 524 S. Spring St., Los Angeles. (10 titles yearly.) Textbooks, trade technical works. Royalties; author's expense on private editions. Invites Mss.
- Wheeler Publishing Co.**, 2831 S. Park Way, Chicago. Elementary and Junior High School textbooks. Royalties or outright purchase. G. R. Bancroft. Does not solicit Mss.
- Whitman (Albert) & Co.**, 560 W. Lake St., Chicago. (25 to 30 titles yearly.) Juvenile fiction and non-fiction, ages 6 to 16; no fairy tales or verse. Outright purchase or royalty. Does not invite manuscripts, due to over-supply. F. D. Knapp.
- Whitman Publishing Co.**, 1220 Mound Ave., Racine, Wis. (Many titles yearly.) Juvenile fiction and non-fiction; drawings for children's books, games. Reprints. Royalties or outright purchase. Lloyd E. Smith. Heavily overstocked except on acceptable art work.
- Whittlesey House**, 330 W. 42d St., New York. (Trade division McGraw-Hill Book Co.) Non-technical science, economics, biography, travel, history, and other fields of non-fiction. Prefers query. Royalties. Wm. E. Larned, acting pub. dir.
- Wilde (W. A.) Company**, 131 Clarendon St., Boston. (10 titles yearly.) Juvenile fiction, 40-50,000 words. Semi-educational or semi-supplementary reading. Non-fiction, adult and juvenile, history, travel, inspirational, religious. Gift books. Royalties.
- Wiley (John) & Sons, Inc.**, 440 4th Ave., New York. (100 titles yearly.) Technical books; science, engineering, business, etc. Royalties.
- Willett, Clark & Company**, 37 W. Van Buren St., Chicago 5. (12 to 15 titles yearly.) Religious novels, over 50,000 words, any type. Distinctive non-fiction, preferably religious. Poetry. Royalties. Invites Mss. C. C. Gaul.
- Williams & Wilkins Co. (The)**, Mt. Royal and Guilford Ave., Baltimore, Md. (60 titles yearly.) Research works; science, medicine, biology, bacteriology, chemistry, psychology. Royalties. E. F. Williams.
- Wilson (H. W.) Co.**, 960 University Ave., New York. (35 titles yearly.) Bibliographical works for libraries and book sellers; reference books for dealers. Royalties. H. W. Wilson.
- Winston (John C.) Co.**, 1006 Arch St., Philadelphia. Juvenile, fiction and non-fiction. Textbooks; religious works; biography; gift books; juvenile fiction; poetry; games. Royalties, outright purchase. Invites Mss.
- Wise (Wm. H.) Co.**, 50 W. 47th St., New York. Educational classics, standard sets; technical books; non-fiction; reprints. Frank W. Price, Mng. Ed.
- World Book Company**, 313 Park Hill Ave., Yonkers, N. Y. School and college textbooks. Royalties; seldom author's expense. William C. Ferguson.
- World Peace Foundation**, 40 Mt. Vernon St., Boston. Non-fiction on international affairs. Royalties.
- World Publishing Co. (The)**, 2231 W. 110th St., Cleveland Ohio. (150 titles yearly.) Bibles, dictionaries. Reference books. Reprints. Royalties. Invites Mss.
- Yale University Press**, 143 Elm St., New Haven 7, Conn. (50 titles yearly.) Non-fiction, adult; biography, history, economics, government, sociology, art, literature, religion, science. Annual contest for the Yale Series of Younger Poets. Royalties, occasionally author's expense. Eugene A. Davidson.
- Ziff-Davis Pub. Co. (Little Technical Library)**, 540 N. Michigan Ave., Chicago. (25 titles yearly.) Various technical and semi-technical text-books, novels, non-fiction, 60,000 words and up. Royalties. H. G. Davis. Invites Mss.
- Zondervan Publishing House**, 847 Ottawa Ave., N. W., Grand Rapids, Mich. (100-110 titles yearly.) Religious books. Royalties, outright purchase, occasionally author's expense. P. J. and B. D. Zondervan. Invites Mss.

# LITERARY MARKET TIPS

The Ruthrauff & Ryan Advertising Agency, 405 Lexington Ave., New York, is in the market for a limited number of scripts for "The Shadow," radio mystery program. Radio script writers should submit an outline first to Thomas H. Hutchinson of the agency.

The New York *Daily News*, 220 E. 42nd St., New York, uses a daily short story of approximately 1600 words, for which a flat rate of \$25 is paid. All types of fiction are used. The weekly short story in the Sunday edition is, however, being discontinued. Manuscripts should be addressed to Kathryn Kelly, fiction editor.

*Tune In*, 30 Rockefeller Plaza, New York, radio fan magazine, is being edited by Tess Buxton. It is almost wholly staff-written.

*Palisade*, Indianola, Iowa, is a new quarterly magazine of poetry, edited and published by Gordon H. Felton. Only quality verse will be considered, and preference is for poems under 30 lines. Payment consists of one cash prize for each issue, plus book prizes.

*Liberty*, 205 E. 42nd St., New York, is a steady market for fillers of from 50 to 200 words, for which \$5 each is paid. The publication, however, should be carefully studied for type of filler used. D. E. Wheeler, feature editor, handles fillers.

*True*, 1501 Broadway, New York 18, has a new department, "True Featurettes," which uses short, dramatic stories about interesting people and their experiences. Maximum length is 1100 words; minimum payment, \$25. Cartoons of interest to males of all ages, anecdotes, also aimed at male interest, and quiz-type fillers on all manner of interesting subjects, are new needs of this magazine, and rates are high. Material of the above type should be addressed to Charles E. Smith, associate editor.

*Elks Magazine*, 50 E. 42nd St., New York, with reduction of number of pages, finds itself well-stocked with short stories, and for the present will be a very small market. Coles Phillips, editor, however, is still interested in first-class articles touching on the war or contemporary conditions. Rates are always high.

*Radio-Television Journal*, 1270 6th Ave., New York, is now being edited by Mal Parks, who edits, also, *Radio-Electronic Parts Journal*. Special need is for factual how-to articles showing how radio dealers or servicemen are meeting present-day problems. One-half cent a word is promised on publication, with \$1 each for photos, unless special arrangements have been made.

*This Week*, 420 Lexington Ave., New York 17, is particularly interested at this time in brief, true stories, dramatically told, of moments of heroism, sacrifice, courage, experienced by men and women among the Allied armies behind the lines and on the home front. Preferred length is 500 words, with payment a flat \$250. To assist writers in preparing this type of material, Richard L. Field, article editor, has prepared a folder containing specimen articles that have appeared in the magazine.

*Western Adventures*, *Wild West*, and *Air Progress*, (Street & Smith) 79 7th Ave., New York, are being discontinued due to paper curtailment. *Detective Story* and *Astounding Science Fiction*, published by the same house, have been reduced in format to the approximate size of *Coronet*. Reduction in story lengths is made necessary by the change. *Detective Story* has cut novelette lengths from 18,000 to 15,000; short stories, from 8000 maximum to 7500, and short novels from 25,000 to 20,000.

*Pathfinder*, Washington Sq., Philadelphia, under new ownership, is now a market for the free lance. Robert W. Howard, editor-in-chief, will consider 1000-word feature articles with timely national or international interest, and many brief, human-interest news items of the Americana type. For both articles and news items, 5 cents a word will be paid.

*Aircraft Maintenance and Operation*, 205 E. 42nd St., New York 17, is a new Conover-Mast controlled-circulation publication going to all men responsible for air-craft maintenance. It carries articles concerned with the operation of repair shops, the management, operation and maintenance of airports, traffic control, handling and garaging of aircraft and allied problems, prepared by leading authorities in the industry.

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A-J 11-43

*Sensation*, Hillman Publications, 1476 Broadway, New York, user of off-trail sensational stories, will discontinue publication, effective with the January issue. The four Hillman magazines comprising the Detective Group (*Crime Confessions*, *Crime Detective*, *Headquarters Detective* and *Real Detective*) will suspend publication of the January issue, and the May and June issues of the group will be combined. These measures, it is estimated, will save approximately 500 tons of paper, half of which will be allocated to the Hillman Women's Group, and the rest kept in reserve as a safeguard against future paper cuts.

*Magazine Digest*, 137 Wellington St., W., Toronto, Ont., has moved its New York office to 8 W. 40th St., New York 18.

*Greenberg: Publishers*, 400 Madison Ave., New York, Frederick Drimmer, editor, is wide open for the better novel to start its fiction line going strong; wants provocative stuff, and will, our New York correspondent writes, "go to town boosting a real author who has a powerful story to tell and tells it well."

*Southern Pulp and Paper Journal*, 75 3rd St., N. W., Atlanta, Ga., announces the appointment of Vincent F. Waters as editor.

*The Farmer-Stockman*, Oklahoma City, Okla., is a small market for agricultural articles, 500 to 1500 words in length, of interest to farm families in the Southwest. Editor is Ferdie Deering.

*True Confessions*, 1501 Broadway, New York, Pauline Reaves, editor, is begging authors to keep shorts below 6500 words. Many too-long manuscripts which have been rejected would have been bought had they been shorter.

*Everyweek Magazine*, 1200 W. 3rd St., Cleveland 13, is getting too much lengthy material, prefers wholesome stories under 3500 words, articles not over 2000.

*Astounding Science Fiction*, 79 7th Ave., New York, though now appearing in somewhat smaller size, will use about as much wordage in each issue as formerly, according to John W. Campbell, Jr., editor.

*Alamo Heights News*, 429 Cleveland Court, San Antonio, Texas, runs a column "Our Daze," for which Clyde Wantland, editor, desires material. Mr. Wantland states that he can use up to 200 words weekly of suitable clippings, will pay \$2 a thousand words. Anyone interested should write to Mr. Wantland for a sample of the column.

□ □ □ □

## Atlantic Contest Flops

A. & J.:

Forgive me for not having answered sooner your inquiry of July 3rd regarding the outcome of the Atlantic Victory contest. At the time it was received, final reading of the manuscripts had not been completed. Since then, however, the judges have decided none of the 74 manuscripts submitted was of prize-winning calibre; so no award has been made.

There will be no general announcement of this decision, but you are entirely free to use the information in *The Author & Journalist*.

JOHN SCOTT MAHON.

Atlantic Monthly Press,  
8 Arlington St.,  
Boston 16, Mass.

►The judges were Atlantic Press editors. Last year no award was made in the Atlantic \$10,000 Novel contest, a result which hardly stimulated entries in the Victory contest. A. & J. believes that publishers should play for keeps in their contests—in other words, guarantee an award. Such a guarantee, well publicized, can be counted on to draw more and better entries.

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### THE AUTHOR & JOURNALIST

CRITICISM DEPARTMENT,

P. O. Box 600

Denver (1), Colo.

Cinema Comics, Inc., was described in Scott Feldman's compilation of comic magazines, September A. & J., as the "comic magazine division of the Standard (Leo Margulies') pulp house." Mr. Margulies writes us that Cinema Comics, Inc., does not publish magazines, and that the Thrilling Publications banner covers these comics ascribed to Cinema—*America's Best Comics*, *Best Comics*, *The Black Terror*, *Coo-Coo Comics*, *Exciting Comics*, *Fighting Yank Comics*, *Funny Funnies*, *Major Hoople Comics*, *Real Funnies*, *Real Life Comics*, *Starling Comics*, *Thrilling Comics*, *Happy Comics*. Thrilling does not publish *Ha Ha Comics* and *Giggle Comics*, which appeared in Mr. Feldman's list.

*Industrial Aviation*, "a magazine within a magazine," will make its appearance in a limited number of copies of *Flying*, 540 N. Michigan Ave., Chicago 11, beginning with the January, 1944, issue. It will be devoted exclusively to technical articles on aeronautical research, manufacturing, equipment, products, and methods, and will be edited by a separate specialized staff, under the direction of Michael H. Froelich, assistant to William B. Ziff, publisher.

Greetings, Inc., Joliet, Ill., creators and manufacturers of greeting cards, is in the market for sentiments, both conventional and comic, for all occasions, and particularly for all Everyday occasions, such as Birthday, Convalescent, Anniversary, etc. S. L. Reinschreiber, president, promises prompt reading of all contributions, and immediate payment at current market prices for all verses accepted. "This market," states Mr. Reinschreiber, "offers particular incentive to writers of clever idea verses and we can use many of them with surprise endings."

*Headquarters Detective*, 1476 Broadway, New York, has as its new editor, Tony Field.

*American Lumberman* announces a change of address, from 431 S. Dearborn St., to 139 N. Clark St., Chicago 2, Ill.

*Poultry Item*, Sellersville, Pa., has been absorbed by *American Poultry Journal*, 536 S. Park St., Chicago.

*Crosswords and Contest News*, a bi-monthly published by Harle Publications, Inc., 215 Fourth Ave., New York, reports it does not use unsolicited puzzles.

Greenberg: Publishers, 400 Madison Ave., New York, is diverging from its policy of publishing "How to" books and volumes of utility, and is looking for first-rate fiction and general non-fiction. "In fiction," writes Frederick Drimmer, editor, "we should prefer native Mss. set against an American background, although we are willing to consider others. In non-fiction, the books may deal with politics, biography, sociology, history, or be topical. They must, however, possess popular appeal."

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**Q. and A. Department**

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Nelson Antrim Crawford's reference to White's "Andivius Hedulio" (September) so interested me that I borrowed the book from the local library. However, I did not find in it any reference to the book being "dreamed throughout," as Mr. Crawford states it was. What is his authority for the statement?—W. H., Denver, Colo.

Mr. Crawford replied: "It is twenty years or more since I read Mr. White's statement concerning the dream origin of 'Andivius Hedulio,' and I do not now recall where it appeared, though I think it was in one of the psychoanalytical reviews. I asked two psychoanalyst friends of mine about it, but they were unable to refer me to the source, though they both remembered White's statement. The statement is referred to but not quoted in Karl A. Menninger's 'The Human Mind,' page 232.

If W. H. is especially interested in the book, he may like to know that it is used in university classes in Latin life and literature. White was a distinguished classical scholar, and his unconscious was naturally steeped in the detail of Roman life. . . ."

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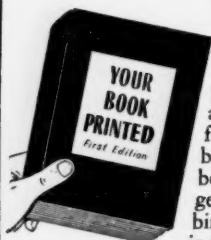
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